

University of Dundee

## DOCTOR OF PHILOSOPHY

**Mind the gaps!**

**an advanced practice model for the understanding and development of fine craft practice**

Donald, Elizabeth K.

*Award date:*  
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## Mind the gaps!

*an advanced practice model for the understanding and development of fine  
craft practice*

Elizabeth K. Donald

2012

University of Dundee

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# **Mind the gaps! – An Advanced Practice Model For The Development And Understanding of Fine Craft Practice**

**ELIZABETH K DONALD  
MDes, BDes(Hons)**

**University of Dundee  
January 2012**

## **DECLARATION:**

**I hereby declare that all material in this  
textual dissertation is my own work  
and contains no material previously  
submitted for the award of degree by this  
or any other university.**

**A thesis submitted in partial fulfilment of the  
requirements for the degree of Doctor of  
Philosophy submitted to The University of  
Dundee for the degree of  
Doctor of Philosophy**

## **Dedication**

Jason, Nicky, Ayrton, Marijke, Danny, Savannah, Clinton and Neil.  
None of this would have happened without your support.  
Thank you.

## **Acknowledgements**

I am indebted to the Lord Jesus Christ, without Whom I could not have achieved this thesis.

I would like to thank my supervisors, Professors Georgina Follett and Murdo Macdonald for their unwavering belief in me, their guidance, wisdom, support and inspiration.

To my advisor, Professor Seaton Baxter, thank you for encouraging me and helping to unscramble my thoughts.

To Professors William Nixon and Tom Inns, Drs Louise Valentine, Sandra Wilson and Fanke Peng who walked with me whilst I was crafting and being crafted by this thesis, thank you for all the tissues, coffee and encouragement.

Thank you too, to Jim Buchan, my Team Leader at Dundee College of Further Education, who supported and encouraged me from the beginning of my journey as a student until now.

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# **SECTION 1**

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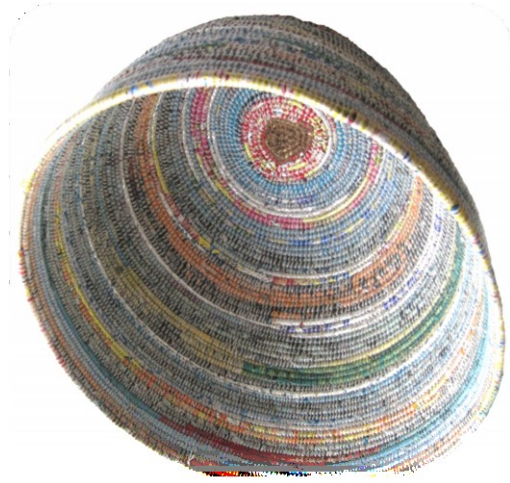
**Definition,**

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**Contextual**

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**“Craft is more than the end product.**

**It is the sum of the whole person.”**

**(Donald 2011)**

# ABSTRACT

The current uncertainty centres around Craft as a discipline as opposed to a set of skills applied to a process for a predefined product. This dichotomy is partly due to the lack of a clear definition of craft practice, its theoretical underpinning, and criteria for the evaluation of the products of practice. It appears that this problem emanates from craft itself which has few, if any, practitioners writing from their perspective of practice. A practitioner herself, with all the tacit knowledge from which craft practice is built, enables the researcher to articulate a particular viewpoint, that of the practitioner's. She has used this knowledge in the presentation of this thesis and has conducted the research necessarily informed by her own practice. She has also specifically sought the views of other practitioners in order to maintain the voice of practice within this thesis.

The term 'Fine Craft practice' is used by the Past Present and Future Craft Practice<sup>1</sup> project to which the researcher is affiliated. In order to understand what Fine Craft practice is, it is necessary to define within the Project context what is meant by this from the perspective of practice.

A working definition of Fine Craft practice was developed and this definition became the tool with which to identify possible historical and contemporary Fine Craft practice

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<sup>1</sup>Past, Present & Future Craft Practice (PPFCP) research is based at Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland. This major project is funded by the Art and Humanities Research Council, U.K., and is led by the Principal Investigator Professor Georgina Follett and Research Associate Dr Louise Valentine. PPFCP is exploring new directions, practices and perspectives in contemporary craft - helping to define a new relevance for craft in the 21st century.

The project involves a core team of academics at the University of Dundee who are committed to exploring craft research. The team also includes Bill Nixon, Professor of Law and Accountancy; Murdo Macdonald, Professor of Scottish Art History and three PhD researchers, namely Elizabeth Donald, Fanke Peng and Frances Stevenson. The team share a common interest in visual thinking and theory; knowledge management and its impact on contemporary culture; the development of a visual language and its relationship to economic and cultural wellbeing.

and to examine the process of progress within these craft practices in order to develop a model of interrogating progress within one's own practice and within that of another. This process verified the definition of Fine Craft Practice.

Interviews with a cross-section of contemporary craft practitioners were conducted to enable a critical analysis of their methodological approaches. Analysis of practitioners' responses formed the basis of a progress wheel, which was divided into equal quadrants. This progress wheel can, through self-reflection and through interview, identify the process of progress within one's own or another practitioner's practice, dependant on the balance of segments within the wheel. Fine Craft practice is the goal of dedicated practitioners, and the model developed is the yardstick against which to measure that progress and to identify the gaps in practice, which can be addressed. The relevance and importance of this research to craft practitioners and to education was discussed and further research identified.

The House of Falkland in Fife, Scotland, a Grade A listed building, was part of the investigation. The wonderful original Arts and Crafts and Byzantium features were part of the refurbishment in 1890's, undertaken by G.W. Schultz, H.W.Lonsdale and others who were significant practitioners of the Arts and Crafts movement. A case study of the Vine Corridor<sup>2</sup> within the House of Falkland, gave opportunity to critically analyse historical craft using the Advanced Practice Model which gave insight into the methodological approaches embedded within historical Fine Craft practice and verified the model as a tool for interrogating the practitioner responsible for the craftsmanship.

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<sup>2</sup> Working within the Vine Corridor inspired me to begin a body of work informed by my research in the Corridor. This work will continue beyond this thesis effectively allowing me to put my theory into practice.

# CHAPTER 1

## PREFACE

In my 50<sup>th</sup> year<sup>3</sup>, 1997, I decided to respond to my desire and need to create, and, as a mature student, I went to Dundee College of Further Education. It was very important to me to gain a skill based foundation and to rebuild my shattered self confidence. I learned how to use materials and tools through experimentation and mistakes; the basics of the design process and how to develop what inspired me into a finished product. I learned how to draw what I saw, and not what I assumed I saw (as in perspective drawing and life drawing,) and how to combine all these media, computing skills and presentation skills to enhance my visual language.

Being over 50years old meant that I did not receive the funding opportunities the younger students did, and I needed to work to support myself. Using my teaching qualifications gained at Bible College, (see Appendix 'Who am I?') I worked as a part time lecturer in Dundee College in Art and Design, and in Duncan of Jordanstone College of Art and Design teaching non-vocational textile art and embroidery to adults as well as also running their children's art and craft programme. This served to re-enforce all that I was learning in my courses, taught me excellent time management, presentation and organizational skills, as well as enhancing my ability to 'read' people. This experience was invaluable to me, as in this environment I learned to hone my ability to read the visual language of practitioners no matter their age, maturity, ability or medium. I learned to evaluate their journey from the time of

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<sup>3</sup> The book of Leviticus, chapter 25, verses 8 to 55 of the Old Testament of the Holy Bible tells us that the 50<sup>th</sup> year is the Year of Jubilee. All Hebrews slaves were set free and all land returned to its original owner or owner's family. It was a time of rejoicing and restoration. For me personally, it was a time of restoration of all the creative gifts I had latent within me, and I was no longer in a difficult marriage.

their inspiration to their finished product. Here I learned about and saw the difference between those who gave thought to their work, experimented with ideas and materials and tried to find answers and those who did not. I was intrigued by some students and lecturers who produced consummate skill based work but resisted any conceptual progress, preferring to be remain within their comfort zone, knowing they could be applauded for their skill and sell their work, without the 'messiness' of experimentation, investigation, mistakes and loss of time and materials. Others sacrificed whatever was necessary to 'find answers' to internal questions, ever digging deeper within themselves. I found I was drawn to the evolving, progressing craft rather than the static, albeit masterful, craft practice.

Importantly, I realized that, by encouraging my children to express themselves through their art, I had given them an alternative language which freed them from their past and equipped them for their future, that being, a visual language. This revealed to me that I too had learned this language and rediscovered within myself an ability to teach what I had learned. By teaching this visual language to mainstream students as well as students with special needs and mental health challenges, I could empower them to communicate in a new way on a level playing field. It meant that no matter their outward circumstances, they could express their inner psyche through this visual language in whatever form they chose. This was very important to me because I was giving marginalized students, (as well as mainstream students) many of whom had no voice, an alternative language through which to 'speak'. I had to be able to read their visual language, understand what they were trying to say and help them to articulate or interpret their inner world externally. This in turn became vitally important to me in honing my ability to read the visual

language of other craft practitioners. To be able to articulate myself through a visual language and to understand the visual language of other practitioners was as important to me as learning to communicate through sign language with the deaf community who are using another type of language.

Having attained my HND in Textile Art at Dundee College, I joined two of my children at Duncan of Jordanstone College of Art and Design where they were doing their undergraduate studies in Graphic Design and Jewellery and Metalwork. I did a Bachelor of Design (Honours) in Constructed Textiles. Moving from a skill based course to a visual based, conceptual centred course was a challenge. In this course I learned to search inside myself and my experiences, to use music, poetry, stories and history for inspiration and to explore articulating these unseen, abstract worlds through a visual language. Woven tapestries became the specialization through which I could combine thought and skill developing it into my visual language.

Living and working in South Africa had instilled a very distinctive perspective to my practice as a textile practitioner, that of the value of craft as a sustainable and economically viable practice from which third world nations could engage in a valuable dialogue on craft practice. This knowledge, as well as my practitioner skills and my insight into the needs of people, became invaluable when responding to an invitation from the king of the Lunda tribal people in remote North West Zambia.

Mr and Mrs Hilhorst (with whom I had developed the welfare programme (see 'Who am I?' in appendix) were missionaries working and living with the Lunda people of North West Zambia, Zaire and Angola. They informed the King, Mwanta Inshindi, of



me, and he subsequently invited me to research and document all the indigenous crafts of his people, including the materials, dyes and methods they used, to act as a knowledge repository for future generations, thus ensuring the continuous heritage of the tribe. I agreed to undertake this work as it underscored my deep belief in the ability to communicate using a visual language, and my belief in empowering people to create sustainable and economically viable craft practice without the need to 'Westernize' it. Whilst undertaking this project I saw that this was indeed true, and that my skills developed through both my life experience and college education enabled me to see into their application of visual language and to identify whether it was purely the application of skill or whether it also involved independent thinking. This caused me to ask myself a series of questions which I was able to answer through incorporating this research into a Master of Design degree by developing the educational material for the Lunda tribe.

During my time living with the Lunda, I realized that most times craft practice is only perceived as a skill based occupation. All the craft I saw seemed to underpin this perception. However, one young woman gave me an extraordinary basket she had made. By using traditional coiled basket making techniques, but wrapping each coil in found biscuit and sweetie wrappers, thus creating a colourful, sparkling basket, she had brought her traditional basket into the contemporary craft world, and had articulated her inner *joi de vivre*. (see Historical and Indigenous craft p 4-6(pg 77))

This journey led me to examine my own practice and thinking processes to uncover whether I too articulated this process of progress within my own practice, and whether this process within practice was able to be understood or read by people

looking at craft. If not, was there a method of educating craft practitioners and viewers alike?

This perspective on practice and dialogue, coupled with my practitioner knowledge<sup>4</sup>, was invaluable to my work and study, benefiting both the Lunda and my Master of Design research. My rich background of life experiences, exposure to different cultures, ways of thinking, faiths, people, and circumstances equipped me with a wonderful bank of life skills. These resources enabled me to help people to recognize and honour their past, bring them into the present and harnessing their skill and conceptual base, to create a visual language for the future.

In my own practice I have many questions. How could I improve my work? How could I measure the progress of my practice? How can I measure and recognise success? Most literature on craft is in the form of 'how to' books, and any books or literature I could find on craft values, craft practice, craft thinking etc, were not written by practitioners and as such, did not resonate with my perspective as a practitioner.

I joined the team of the 'Past Present and Future Craft Practices,'(hereinafter PPFCP) project in December 2005. Many of the questions I had as a practitioner resonated with statements in their abstract such as;

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<sup>4</sup> Practitioner knowledge is not only my skill base, knowledge, beliefs, experiences, education, sense of self-efficacy within craft, but also a sense of being directed by an 'inner compass'. I believe that craft practitioners, over time and through a variety of experiences, have developed implicit theories about their specialism: why they succeed, why they fail, and, what, if anything, they can do to reverse failure. I say 'implicit theories' because practitioners for the most part are unaware of what knowledge or experiences constitute this 'making sense' and how the judgments they make about a phenomenon is shaped by that sense-making. It is this inner compass which is most difficult to explain or articulate to others, or recognize in one's self. It is a 'I know that I know, but don't know how I know' problem that I need to unravel within myself and other craft practitioners.

*'This project aims to articulate the relation between skill, intent, and culture through the construction of an integrated approach to questioning visual knowledge. The fundamental premise of this investigation is that craft-based practice is a socially interactive process despite being a predominantly individually executed product, where dialogical methods expose contradictions and nurture mindful interrogation: a system of thinking.'*

This paragraph articulated my unspoken questions. I too wanted to understand the relationship between skill, intent and culture. How could I move from being purely skill based to being able to demonstrate my intent, that is my system of thinking, which would bridge the gap between Inspiration and finished product? How could I reflect the culture I came from and was living in, whilst honouring the past and influencing the present and future culture? If the PPFCP project was going to find and construct a method of questioning and revealing visual knowledge and the system of thinking embedded in practitioner knowledge, I wanted to be part of it.

The abstract goes on to state

*'However, craft is often misunderstood as skilful making This common misperception fails to address the maker's capacity to retain the integrative nature of thought. The practice of crafts is a journey through the mind, reliant on building an individual vision through tacit knowledge. Yet, the skill of coherently expressing the intellectual and personal voice within the development of work is usually missing.'*

This paragraph in particular stirred a deep yearning to join them in exploring and revealing this 'integrative nature of thought' specific to the craft practitioner, which was invisible both to most craft practitioners and non-craft-practitioners alike, and the expression of which was missing in contemporary literature. I knew that in so doing I would need to deeply interrogate my own way of thinking and the influences that all of me – my faith, background, skills, experiences, inherited gifts and training – have on my practice. I agreed with their statement that 'The practice of craft is a journey through the mind, utilizing and inclusive of tacit knowledge' or practitioner knowledge. However, I believed that ALL of who the practitioner is contributes to their practice including this journey through the mind.

This brings me to the next paragraph in which they state;

*'This project will challenge the perceptions of the craftsperson to keep the journey silent and authorless. It will challenge these assumptions by inverting the perspective from which crafts are conventionally interrogated and communicated'* (Abstract, exhibition catalogue 2010-underlining mine)

To challenge the craft practitioner to coherently reveal and express their thought process , - their 'intellectual and personal voice' - and to change their perceptions in order to best enrich the craft community and raise the profile of craft, was something I wanted to do. As a craft practitioner, the prospect of interrogating my own intellectual process, of unveiling the thought processes of past crafts practice and of understanding and exposing the thinking of other contemporary crafts persons, both intrigued and frightened me. By embarking on this journey, I would be exposing that most private and hidden part of my being, and I would need great sensitivity when

extracting this information from fellow craft practitioners. I knew that my training and experience as a nurse, teacher and pastoral counsellor during missionary training had well equipped me for this.

The PPFCP project coined the term 'Fine Craft practice' which immediately posed questions to me. What is Fine Craft practice? Against which yardstick could you measure the practice? What methodology would I use to discover this yardstick or to develop one if there was no such yardstick? How could I develop my own practice to attain "Fine Craft" success? Although I did not submit a separate proposal for my PhD I was able to pursue these questions under the umbrella of the PPFCP team which provided valuable dialogue and training and opportunities to develop critical evaluation of both historical and contemporary craft practice, as well as my own practice.

### **Past Practice; objects of practice.**

The project was given the opportunity to work with the Falkland Heritage Trust using the House of Falkland in Fife, Scotland, as a case study. The name 'Falkland' means 'Hidden Place' and hidden within this house is an amazing untouched wealth of visual delights. Each room has been decorated in a unique manner reflecting the eclectic tastes of the 3<sup>rd</sup> Marquess of Bute and has not been retouched or refurbished since 1885-1900.

I chose the Vine Corridor within this house because it is a harmonious, visual feast, intact, un-tampered with and maintains its integrity as a wonderful example of the Arts and Crafts movement. It has harmony of genre and imagery. The Vine Corridor

is a small intimate corridor leading to the master bedroom. It is the secret of the house, delightful, quirky, and filled with hidden meaning. It brings into play Bute's love of the outdoors, his religious zeal, his esoteric beliefs, his humour and passion as well as the culture of the day.

I found in the Vine Corridor, the opportunity to conduct this research from my perspective, i.e. that of a craft practitioner and as a case study through which to reflect on past practice of craft intellect, and, the use of visual language reflecting the story being told through craft. This narrative is articulated via the skill set of craftspersons who conducted the work on behalf of Schultz, the architect who conceptualised the work. Schultz crafted the space, the visual impact and the viewer's experience, but commissioned men and women who had the craft skills to bring the vision into being. This is the case of many designers of craft where the skill set, expertise in new technologies and the concept are integral to the work but not conducted by the single hand of the author.

This method of producing such works has been used by generations of practitioners, and is being developed today by contemporary practitioners who are using new technologies to craft their works, (even when personally not familiar with the skill set required) separating the skill element from the intellectual framework. Within PPFCP Geoffrey Mann, Hazel White and Drummond Masterson have taken a similar approach, and other practitioners are moving to this method. The rationale being that in order to produce sufficient works, craft may well have to return to its origins where many practitioners used skilled craftspeople to make the work and they simply established the vision and guided the making through small studios. Lalique, Morris,

Faberge and Dovecot studios are all examples of producing their craft in this manner. The making and conceptual framework are distinctly seen and the whole work is a combination of skill sets of different individuals which clearly indicate different levels of engagement by practitioners and different skill requirements to achieve craft works at a level of sophistication in all elements – skill, intent and culture.

The house had hitherto never been subject to scrutiny in any depth. Visiting the house for the first time was an exciting experience for me as I could identify with Bute who was a polyglot yet chose to use visual language not only to express his eclectic tastes but also to explore and express his Catholicism and esoteric beliefs with humour, pattern, symbols and secrets. Looking through this lens into his life was an eye opening experience for me. I was fascinated by how much of his inner being was revealed by the visual language of the Vine Corridor. As a practitioner I wanted to use visual language as a lens through which to conduct my research and present my PhD. Learning from Schultz's practice, I was challenged to examine my own practice and the manner in which I reflected my inner conceptual journey. His use of light and colour and unobtrusive use of imagery, deftly coalesced with subtly, humour, and emotion, to convey his message is inspirational. In response to his visual language my heart stirred with yearning to develop my own practice and visual language to reflect my own concepts so aptly.

Once again, while viewing the Vine Corridor, my background served me well. My faith as a Christian and my Theological training gave me an exceptional insight into the spiritual significance found in this corridor. I could read the hidden religious meanings from the symbolic imagery and the ingenious construction of the corridor. Here again,

questions arose. Was special training needed in order to read visual language? Was there a model anywhere which would lead to the understanding of the visual language of Fine Craft practice both for the viewer and for the craft practitioner? Although the Vine Corridor had been viewed and experienced by many people over the years, it had never been evaluated from the perspective of practice, and was regarded as whimsical, a bit of fun, or charming by viewers, and no mention has ever been made of its meanings, hidden or otherwise, the subtle references to Bute's beliefs, conceptual visual language of the craft practitioners or allusions to the culture of the day

My religious belief gave me an affinity with Bute, and, being a crafts practitioner gave me an affinity with Schultz, who as a practitioner, demonstrated the intellectual capacity of his craft practice to reflect and visually interpret Bute's interests. My practitioner knowledge gave me the insight, sensitivity and understanding I needed when looking at, reflecting on, and 'seeing'<sup>5</sup> the Vine Corridor as a whole and in its parts. I examined the corridor intellectually, materially, historically, contextually, visually and technologically in order to build an understanding of the creator's intentions, providing different levels of meaning for different audiences.

### **Present Practice; process of practice.**

I interviewed contemporary practitioners to be able to reflect in practice. As a fellow practitioner (in woven textiles) I was able to have sensitivity to and empathy with the practitioners, even though they came from diverse disciplines within craft practice,

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<sup>5</sup> 'Seeing' in this instance, is more than just vision or perception with the eyes, it is the ability to perceive with the mind, heart and spirit beyond the surface to find the underlying, often hidden, meaning and significance. Many times this is perceived as a 'resonating' with something without knowing why by the practitioner. Cumming refers to it as 'Hand, Heart and Soul' bringing the hands into play. Most craft practitioners feel the urge to touch the crafted object before them almost as an act of 'seeing' and understanding with their hands.



and to 'hear'<sup>6</sup> what they were saying. This was done in the context of practice – their process – rather than in the context of their finished work – their product. I was able to illicit information from them about their present processes in their practice and their pursuit of excellence within their practice. This inspired me to develop an Advanced Practice Model (future) in order for practitioners, including myself, to reflect through practice. As a practitioner I was able to resonate to each interviewed practitioner's desire to develop their practice towards Fine Craft.

### **Literature review; contextualizing craft from the perspective of practice.**

However, before I could do any of the above, I needed to have a definition of Fine Craft practice and an understanding of this within a literature and internet review, (the internet being the tool that is used more and more by practitioners and reflects contemporary perspectives.) An audit of the literature revealed that there was much written about craft by historians, curators, critics, and others which was very interesting and informative, but came from the perspective of history, anthropology, commerce and culture, however from the practice of craft, apart from Peter Dormer, there was a missing voice, that of the practitioner. The perspective of the craft practitioner seeks to articulate an alternative perspective.

The craft practitioner sees craft practice from an entirely different perspective, i.e. that of a creator/maker who is seeking to place within their work a set of values that is concerned with their individual creativity, and their creative and knowledge development. It is also part of their journey as the values they imbue a piece of work with, develops and changes as they progress. It is this understanding and individual

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<sup>6</sup> 'Hear' in this instance is not only to be able to perceive sound, it is the ability to understand with the mind heart and spirit the meaning beyond the words, to have a receptivity for and a connection (resonance) with the fellow practitioner.

insight that my thesis seeks to capture. This understanding of craft practice forms a basis on which to develop my initial definition of Fine Craft practice. The verification process for this was through:

- Literature review
- Contextual review
- On line questionnaire
- Self evaluation – practice based

The combination of these elements enabled me to use the initial definition as a basis when interviewing contemporary practitioners (practice based) and interrogating the Vine Corridor (object based) to arrive at an understanding and definition of advanced practice, viz. Fine Craft practice

The PPFCP project seeks to develop an understanding of craft as Skill, Intent and Culture. These elements are identified as being the requirement to develop an understanding of craft practice that goes beyond a single application of skill and/or intention, or the application of prior knowledge. Embracing these elements in a balanced combination delivers for craft a unique set of skills that embody practice that is advancing and evolving. Being part of this team affords me the unique opportunity to examine these elements through historical practice; viz. Falkland house, and in particular the Vine Corridor, also through contemporary practice; viz. myself and practitioners operating contemporaneously, and from this evolve a model for practitioners and non-practitioners towards the understanding of how practitioners can/do develop their work throughout their life long journey of practice.

I bring to this project insights gained through my faith, life experience of different cultures and skills, and a life long interest in and practice of craft. These skill sets have been further developed through undertaking periods of study at HND, Degree and postgraduate level, where I was able to understand the values of visual thinking and its language in enabling individual communication systems to be built upon the use of individual language which unlocked innate talent and understanding traditionally undervalued by the educational systems, which give science, and factual knowledge pre-eminence.

My experience hitherto has demonstrated to me that visual awareness and sensitivity to products produced for qualities that evoke an emotional response or hold within their construction stories of the individual, are not well understood. I will therefore seek to develop my thesis from the perspective of practice where the individual's voice has traditionally been silent and exemplified only through the creation of products. This unlocking of the practitioner's voice will reveal hitherto unknown values embedded within practice, gifted into their work, revealed as aesthetic values and left to the viewer over time, to understand through an intimate relationship between them and the object.

# CHAPTER 2

## FINE CRAFT PRACTICE

### **A definition of Fine Craft practice from a practitioner's perspective.**

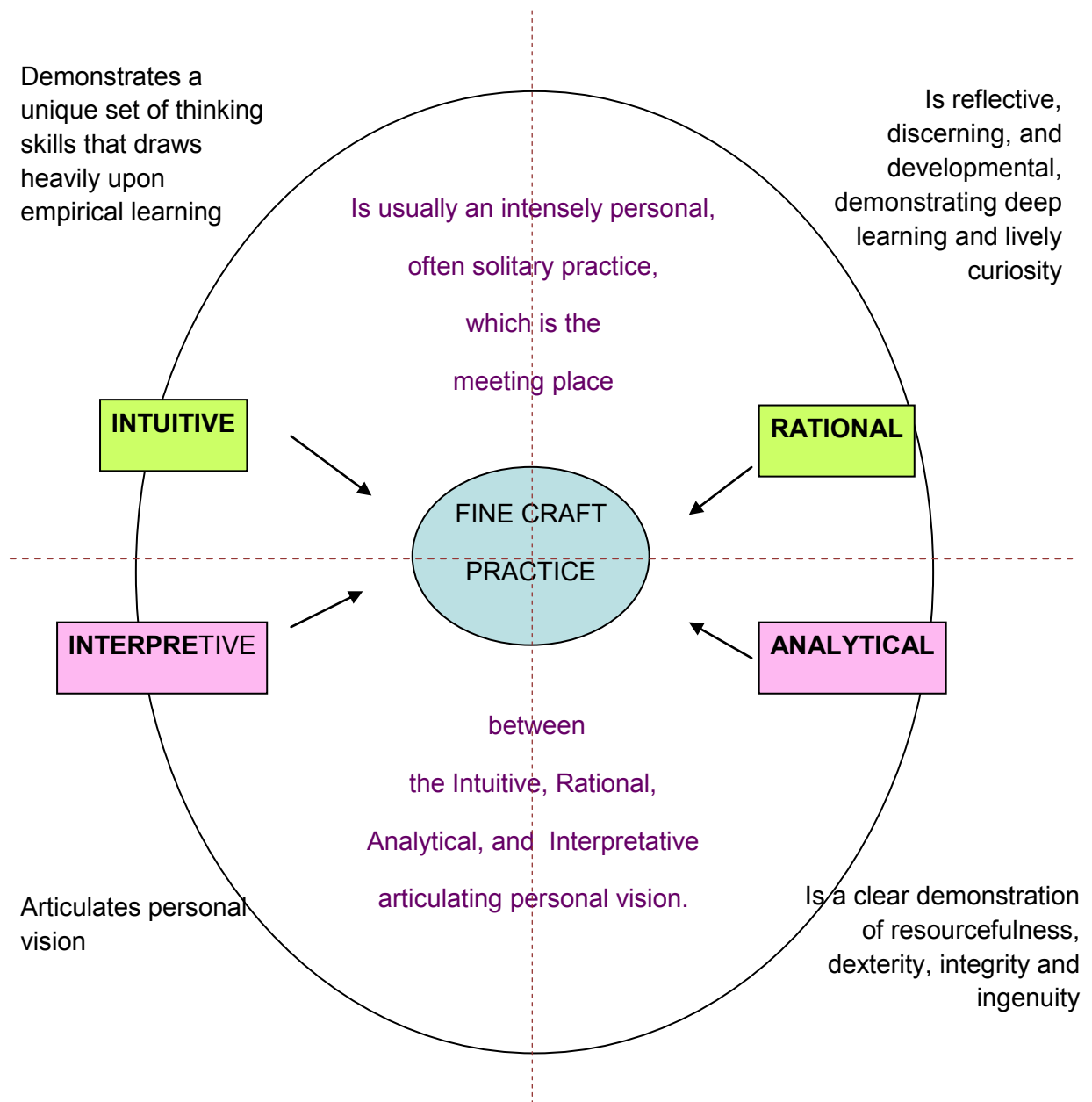
It was important to have a yardstick against which to measure the notion of Fine Craft practice. Having an initial definition would provide this yardstick. Taking all the elements and noting where they were congruent could develop a hybrid definition to fill the gap from the practitioners perspective. Once a literature and contextual review had been conducted, the initial definition could be honed or changed as necessary, in order to be used as the 'tool' in this research, to interrogate the process of progress within contemporary craft practitioners' practice and in the case study to interrogate the Vine Corridor, ie. historical craft practice.

The initial working definition of Fine craft therefore was as follows;

It is usually an intensely personal, often solitary practice that

- demonstrates a unique set of thinking skills that draws heavily upon empirical learning – **intuitive**
- is reflective, discerning, and developmental, demonstrating resourcefulness, dexterity, integrity and ingenuity , - **rational**,
- demonstrates deep learning and lively curiosity – **analytical**
- that articulates personal vision - **interpretive**,
- and, is the meeting place between the intuitive, Rational, Analytical and Interpretative.

In diagrammatic form, the initial definition of Fine Craft practice is shown below



**Figure 1 Working definition of Fine Craft Practice.**

The quadrants in this initial definition identify and define the characteristics that elevate craft practice from the amateur to the professional.

As has been previously stated, the verification process for this was through:

- Dialogue - on line pilot study questionnaire
- Self evaluation – practice based
- Literature review
- Contextual review

This gave the researcher the initial definition of Fine Craft practice to use as a tool when researching the following,

- Practitioner's interviews – practice based
- The Vine Corridor – object based

The initial definition, honed and revised, became the foundation on which to base the Advanced Practice Model towards the understanding and development of Fine Craft practice.

## **Initial verification of Fine Craft Practice Definition**

This initial definition of Fine Craft practice needed to be verified before proceeding. Other information also needed to be uncovered which could strengthen this definition and understanding of Fine Craft practice. A pilot study was conducted followed by the researcher interrogating her own practice while producing two samples of woven tapestry.

## **Pilot Study**

Initially a questionnaire was deemed to be the best way to gather information In order to find out if craftspeople had a special affinity with their materials and what they themselves felt about a term such as 'Fine Craft' practice. (see appendix)

From the Scottish Crafts Council website which lists craftspeople with their disciplines, and contact emails, a random selection of 44 Craftspeople was made. The choice was to select both men and women from a variety of disciplines, experience, and ages so that the answers would reflect a wider spectrum. All of them were emailed and 7 emails 'bounced' leaving 37 possible contacts. Of these 16 replied, a 43.24% return.

### Questions asked were:

**1. Are you responsible for your own materials? (i.e. Do you collect, make, spin, dye, or create your own materials)**

Response 50% yes. Most said they would prefer to be responsible for their materials but did not have the time to keep up with orders and so used manufactured materials.

**2 Do you use manufactured materials, and if so do you change them? (ie. Do you buy ready made gold beads and then beat them into little discs. Or do you buy white wool and dye it yourself?)**

Response 78% yes, they bought manufactured materials - all changed them.

**3. What do you consider to be Fine Craft as opposed to Craft? (Is there or should there be a distinction between them?)**

Response word 'Craft' misleading  
undervaluing the Craftsperson

Fine Craft is; Unique – one of a kind (innovative)

Of the highest quality in skill and materials

Hand made – using tools or equipment but controlled by hand

Deep knowledge of the practice

From this questionnaire, it appears that most of the craftspeople prefer to be responsible for their own materials but due to the constraints of time and economics (the need to make money) it was easier to buy manufactured material and to change them to suit the craftsperson's needs. Mark Ramsden makes a clear distinction between "craft produced for economic reasons and therefore under the restraints of time and economy"<sup>7</sup> and Fine Craft practice as a demonstration of "expertise and knowledge to produce a complete and definitive product" Should this survey be repeated, more consideration should be given to the questions to be asked, and the information needing to be elicited. The term Fine Craft would be replaced with the term Fine Craft practice for further clarification.

## **Researcher's experimental PRACTICE**

Before proceeding, the researcher decided to test and verify the responses from the email questionnaire by making two tapestries. In the first one she would use commercially obtained yarn, and in the second she would spin the yarn, dye it and then weave the tapestry, thus being responsible from conception to final object. She wanted to find out whether the observations gained from the questionnaire could be verified by her own experience and

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<sup>7</sup> Mark Ramsden's email reply see appendix. Ramsden is a Bookbinder.



- If the sensorial value of the materials chosen was important to the aesthetic quality of the finished tapestry;
  - visual - colour, colour mix, composition,
  - texture – silk or wool, reflective or non-reflective materials
- If the value of being responsible for her own materials was important to the aesthetic quality of the process as well as to the final tapestry.
  - Using commercially dyed yarn
  - Dyeing yarn herself
  - Spinning/preparing yarn herself
- About her own practice. By interrogating her own practice, what could she learn about
  - Her own methodology
  - Her processes
  - Her progress
  - Serendipitous knowledge uncovered by making these samples.

## Inspiration

In the Vine Corridor of the House of Falkland in the village of Falkland, Fife, Scotland, three stained glass cupolas are the only source of natural light in the corridor.

This light streaming through the cupolas bathes the corridor, the imagery and the viewers in an ever changing coloured light. The 'rose' cupola, with its colours ranging from deep purple and violet in the shadows, to deep rose and vibrant reds in the sunlight, spoke to the author of passion, intensity, warmth, romance, and love. This

corresponded to patterns of entwined hearts and ribbons on all the cupolas which spoke of the old Scottish marriage ceremony. The pattern of hearts and ribbons forms a circle which has no end; the striations draw the eye to the top of the cupola where a sun or sunflower sends its rays back down over the dome.

## Method

Photographs were taken of the cupolas, imagery, light, colours and as many details as possible. All of these would serve as source material in order to respond to the Vine Corridor through the researcher's practice.



Figure 2 'Evening' cupola,



Figure 3 Drawings from the cupola.

Sketches and drawings were made of the entwined hearts and ribbons. Not wanting to be literal in the interpretation of the source material paintings were made of areas that encapsulated the colours of the concept rather than the images although part of the image was retained.

During this process the researcher's thinking was driven by the problems that needed to be resolved within the discipline of woven tapestry. These were;

### Imagery

- What part of the rose cupola spoke most strongly about romance?
- How big or small should the scale be?
- What was the essence of what she wanted to capture?

### Materials

- How could the colours best be attained?
- What material quality best articulated romance?
- How can the light be captured or represented through dense materials?
- How would the reflective properties of the glass in the cupolas be captured?
- How could one achieve the same effect with wool or silk as layering the paint?

Mulberry silk and Soybean fibres were chosen because both have a sensuality and softness associated with passion and love. The soybean fibres have an underlying yellow as a natural base and the mulberry silk is naturally white. This would produce an interesting variety of hues when applying the same dyes to each. The researcher

decided to use food colouring<sup>8</sup> as dyes, as the colours produced are softer, more natural, and hopefully be closer to the colours produced at the time when the Vine Corridor was being created. Having chosen the rose cupola, the colours would need to be a variety of reds ranging from vibrant red through rose, pink, violet, purple, indigo and a variety of blues. Not wanting the colours to be muddled by adding green to suppress some of the reds, blue was added to 'grey' it down. The mixture of blues and reds would give an underlying grey-blue to contrast with the red and make it more vibrant.

To the researcher the colours are more indicative than the images of the passion, romance, intensity and warmth, found in the corridor. However, the images needed to be part of the tapestry to link it to the corridor, otherwise the source could have been from anywhere and the link would be lost. In the cupola the entwined hearts are made in red glass and are in contrast to the uncoloured glass between the rows of hearts. The sky, seen between the hearts, changes from grey through blue to white. On the day the photographs were taken, the sky was blue with cloud and building shadows playing across the cupola. This gave a range of colours ranging from deep blue to white. The author did not want the colours vying for attention but rather wanted to capture the harmony seen in the cupola. This meant that all the colours had to be reflective or recessive to varying degrees.

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<sup>8</sup> Food dyes can be bought in liquid or powder form in most supermarkets. The fibre to be dyed is wet in small quantities, squeeze the excess water out and place in a small microwave safe container with a lid. Pour the food dye onto the fibre (if the food dye is in powder form, add it to a little water) and microwave it at full power for 6 minutes. Rinse well and dry. Brightly coloured children's soda drinks are also very effective and are used in the same way. These dyes are colourfast after being microwaved. It is interesting to experiment with sprinkling the powder dye onto different areas of the fibre to be dyed. This gives a 'space-dyed' effect and is delightful to weave or knit with.

The researcher also decided to weave a duplicate tapestry using commercially manufactured and dyed wool (rather than silk) in order to have a comparison between the two tapestries.

The silk and soybean fibres would need to be spun by the researcher. The fibres are bought pre-carded and undyed. The researcher dyed some of the carded fibres before spinning them. This was not a wise decision as the fibres became harder to spin and needed to be recarded. Much of the intensity of the colour was lost in the re-carding. This was a waste of time and effort. The researcher therefore learned that it was much better to spin the fibres first and then dye them before plying them.

Spinning was an important exercise as it provided time and movement necessary to reflect, as well as preparing the yarns for weaving.<sup>9</sup> The rhythm of the body moving to operate the spinning wheel involved the feet, hands and posture, as well as the eye/hand/foot co-ordination and the tool i.e. the spinning wheel, are restful and repetitive actions which release endorphins which contribute to well being. The soft sounds of the treadle<sup>10</sup> and the wheel spinning around combined with the sounds of the spun

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<sup>9</sup>“Hannafor (1995) reminds people that "the human qualities we associate with the mind can never exist separate from the body" (p. 11) because movement is an indispensable part of learning and thinking, as well as all integral part of mental processing. Furthermore, thinking and learning does not take place only in our head; people need to become more aware of the body's role in learning. Many educators and researchers agree that the brain is activated during physical activity and that movement is essential to learning (Hannafor, 1995; Howard, 2000; Jensen, 2000a; Summerford, 2000; Wolfe, 2001). Hannafor (1995) writes; *To 'pin down' a thought, there must be movement.... Movement anchors thought.... Learning involves the building of skills, and skills of every manner are built through the movement of muscles.... Medicine, art, music, science: competence in these and other professions develop through an intricate internal net-working among thought, muscles, and emotions.*” (p. 98) Blakemore;

<sup>10</sup> A diagramme of a spinning wheel and explanatory notes of all the parts are found in the appendix.

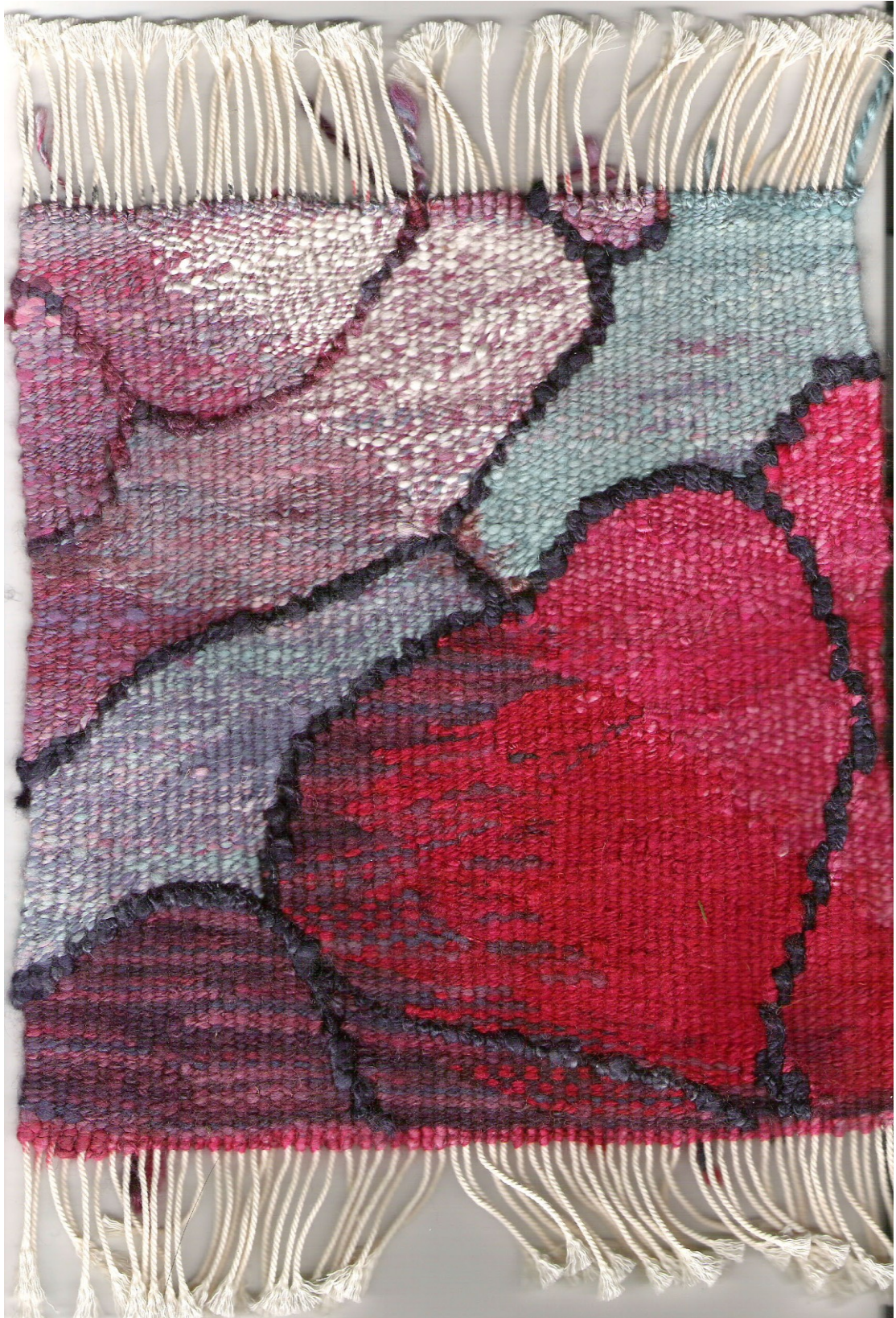
yarn being pulled through the orifice onto the bobbin, brought a 'restfulness' necessary for reflection.

Two tapestries, the same size and design were made. Each piece was 8 inches by 8 inches.

In the first there was total responsibility for the materials, I.e. choice of materials (silk and soybean fibres), dyeing these fibres to achieve the desired colours and blend of colours, spinning these fibres to provide the yarn and weaving the sample.

In the second tapestry, manufactured materials were used, without changing them. I.e. Pre-dyed yarn was bought and used without modification.





**Figure 4** Tapestry made in silk and soybean fibres, spun, dyed and woven by the researcher.





**Figure 5. Woollen tapestry using commercial wool, woven by the researcher**



After the tapestries were made, it was pointed out to the researcher that in the imagery, she had divided the image into three sections, and subdivided each section into threes again. This was not intentional. That it was traditional European Harmony in art was outside of the researcher's purview.



**Figure 6**

**Drawing**



**Tapestry**

- Three sections
- Three colours in each section
- Three shades of colour in each section;

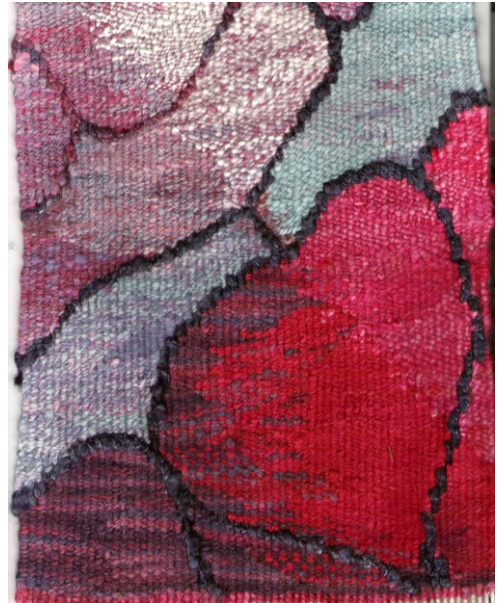
Upon reflection, the researcher was interested to note that she uses the number three frequently in design, in the number of buttons to sew on a garment, in the placement of objects, etc. Intuitively she felt that the balance was 'comfortable' without understanding why.

## COLOUR

The colour in the drawing is layered and soft.



**Figure 7 Drawing.**



**Silk Tapestry above,  
Wool Tapestry below**

The yarns used in the silk tapestry were 'space dyed' and gave a softer, more integrated appearance than the wool tapestry. The red in the wool tapestry is more vibrant and akin to the source, however, the blue, pink, purple and white is too harsh and the colours vie for attention in the eye of the viewer. The tonal values are too similar and there is not enough variety. Upon reflection, the wool colours could have been



chosen with greater care, and future tapestries could have a mixture of wool and silk yarns, could have a mixture of pre-dyed and self-dyed yarns and a greater variety of tonal values in the yarns chosen.

## TECHNIQUE

In the silk tapestry, the silk had been 'spaced-dyed' and therefore the gradients of colours were already in the yarn. The researcher needed to make sure that the colours did not become too uniform or contrived, but on the whole the gradients became apparent while weaving. It was a gentle transition from one colour to the next and tonally the piece worked well and the focus remains on the red heart.

In the woollen tapestry, the colours were unforgiving and the researcher found it difficult to blend the colours or to get the gradients necessary. This was tried using a variety of techniques from hatching, pixilation, lines and inserts. None of them were satisfactory. The pixilation technique was used to diffuse the strong colours so that the red would remain dominant and not to lose the focus of the piece, and as overcompensation for the hatching not working at the bottom of the piece. The colours should have been plied together to create the subtlety needed and not used as single colours. However, at this scale it would have made the small sample bulky.

## SENSORY QUALITIES

The natural inclination or affinity<sup>11</sup> of the researcher is to look at, smell and touch materials and to base some choices on what is subjectively pleasing to her. The smell of the wool is pleasing and it feels soft, warm and furry in the hands and

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<sup>11</sup> Affinity here means an attraction to, a partiality to or a natural inclination towards the materials of choice.



against the cheeks. It is easy and pleasing to work with. The colours are visually pleasing to the researcher

The silk has a sensual quality. It is soft to spin and ply, and the yarn is luxurious. However, it does not have a pleasant smell when being dyed, or wet. The silk tapestry is cool, smooth and has sheen to it like reflections on glass. There was a deep sense of satisfaction with the materials spun, plied and dyed personally.

## INTERPRETATION

The first tapestry woven was the woollen one. As has been discussed, different techniques were used to attempt to achieve the desired effect and imagery. The visuals did not work the way it was intended. The researcher was not the master of her language. It was a battle between the intent, the skill and the product.

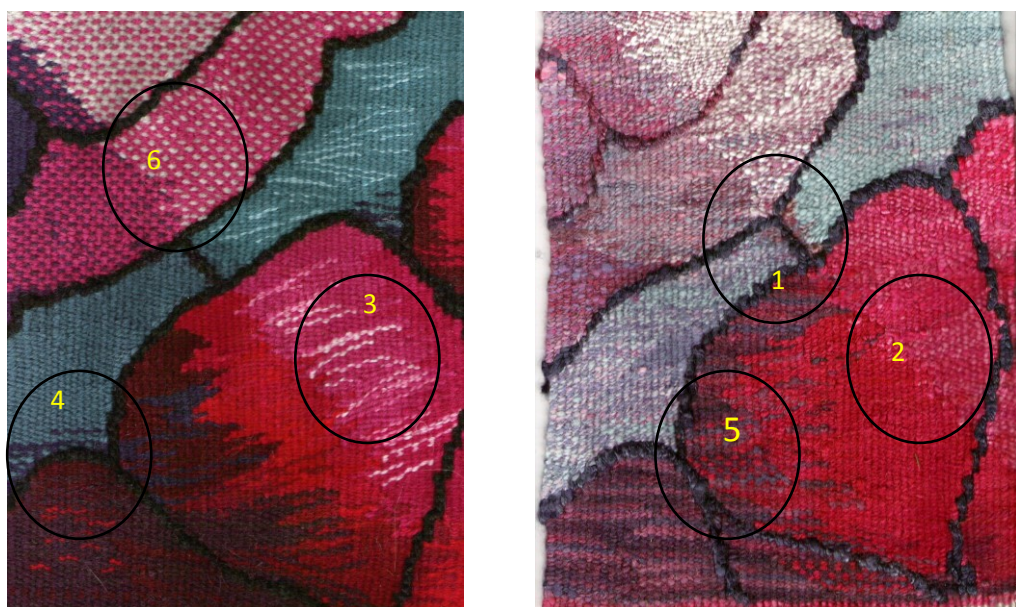


Figure 8 Problem areas to learn from

In the silk tapestry, there is a greater fluency of the researcher's language. The balance between the researcher's intent and her skills and materials, are reflected in the visual impact of this tapestry.

### LESSONS LEARNED. (by the researcher for her own practice)

- The researcher realized that she needs to advance her technical knowledge in terms of
  - Weaving skills and techniques (3,4,6) (Fig 8)
  - Dyeing different yarns to achieve the desired colours (3,2)
  - Articulating her personal vision
- Rather than relying solely on intuition, the researcher needs to understand balance, harmony, colour, and visual principles
- The researcher needs to keep to the balance worked out in the drawings and not improvise or allow mistakes to dictate the composition of the final piece.  
(2,1,6)
- Taking time to correct a fault or mistake is not a waste of time and shortcuts create more problems! Don't create problems even if it means starting again.  
(1,6)
- Improvising doesn't always work. Take it out. (5,1,4,6)

## **CONCLUSION**

To summarize the findings through this practice, the researcher concluded that;

- The textural value of the materials chosen was very important to the aesthetic qualities of the final tapestry. Being mindful of the texture of the source (in this case glass and lead, silk yarn is cool, smooth and has a sheen to it like reflections on glass) and finding the materials to best depict this texture was very important.
- The colour mixture of the silk tapestry in comparison to that of the woollen tapestry, was softer, more varied, more pleasing and of greater impact.
- The value of being responsible for her own materials became evident to the researcher as there was a deep sense of satisfaction with the materials spun, plied and dyed personally.
- The visual beauty of the silk tapestry (dyed by the researcher) was greater than that of the woollen tapestry (using commercially prepared and dyed yarn)

Therefore the researcher would conclude that being responsible for her materials from conception to final object was very important to her personally and to her practice, and that careful consideration of the visual and tactile quality of the materials in relation to the source material also enhances the aesthetic quality of the final object. She would therefore concur with the findings from the email questionnaire.

## CHAPTER 3

# METHODOLOGY

The researcher would concur with Dr Sandra Wilson that craft is a holistic discipline. Therefore it would be logical to use a holistic rather than a deconstructive methodology when researching craft.

Action Based Research is more of a holistic approach rather than a single method for collecting and analyzing data. It allows for several different research tools to be used as the research is being conducted. These various methods, which are generally common to the Qualitative Research paradigm, include: keeping a research journal or sketchbook, document collection and analysis, questionnaire surveys, structured and unstructured interviews, case studies as well as one's own practice in order to uncover answers. The researcher has included one or more of these wherever she deemed it necessary within her research.

### **Section 1- Literature and contextual review, dialogue, self evaluation.**

In this section the researcher used a **Literature review** (books, journals, conference papers, and internet) to evaluate what knowledge was already available and where the gaps were. She also attended conferences in Houston in the United States of America, Edinburgh and Dundee Scotland; watched a DVD prepared by Craft Scotland. Knowledge and experience of craft in Africa, and in particular in South Africa and a remote rural tribe in North West Zambia, plus knowledge of craft gaining

popularity in Western society, gave the researcher an empirical knowledge and understanding of craft from which to draw information for a contextual review. While defining Fine Craft, the researcher found that Sennett and Schön's arguments supported her argument for an intellectual element to Fine Craft.

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### **Electronic questionnaire**

At this early point of her research, the researcher was not aware of any protocol for questionnaires, so she simply emailed her questions to the practitioners after introducing herself and her early research. Once the practitioners replied, she emailed each one of them thanking them for responding and giving them the results of the questionnaire. The researcher believes that it is transparency, friendliness, and relaxed manner on the part of the researcher breaks down barriers, forms friendships and elicits information through mutual sharing.

### **Action Based Research**

Action Based Research is often referred to as practitioner based or practice based research. It involves the practitioner reflecting on, analyzing and keeping records of his/her own progress during the process of his/her own practice, and can therefore be called a form of self-reflective practice. However, the researcher needs to be open to the scrutiny of respected peers. This shows his/her willingness to be responsible for his/her own thinking and actions.

*The idea of self reflection is central. In traditional forms of research – empirical research – researchers do research on other people. In action research, researchers do research on themselves. Empirical researchers enquire into other people's lives. Action researchers enquire into their own. (McNiff)*



Kurt Lewin, a social scientist, began action based research in the USA during the 1940s. In Britain it emerged in the 1970s through the work of Lawrence Stenhouse (among other) who directed the Humanities Curriculum Project.

Following the email questionnaire, the researcher deemed it necessary to test the information gathered. This she did by undertaking her own practice and interrogating herself, her process and her final samples.

## **Discourses**

Two discourses were conducted by Professor G. Follett with craft practitioners drawn from the academic staff of the institution. Each session had three practitioners, Professor Follett and the researcher present.

*“A discourse community is a group of people who share a specialized vocabulary, as well as ways of expressing and communicating information about topics of interest. Discourse communities share common understandings, norms, and conventions for communicating in their discipline, particularly in writing.”*(WSU library instruction)

The researcher's participation in these discourses was to observe and record the time, place, conversation (both verbal and non-verbal) and factors which facilitated or detracted from the comfort and trust of the participants. She was also there to learn the methodology and structure of discourse within this community of practitioners.

It was interesting to the researcher that the initial reaction to the invitation to the discourses was met with suspicion, and a reluctance to be open in front of the researcher who was a relatively unknown entity and a student among professional staff. However, this was quickly addressed by Professor Follett who made the agenda clear and open, and allowed the practitioners to get to know the researcher.

This, the researcher found, was typical among professional craftspeople as a whole. They are notoriously reluctant to talk about their practice because it exposes their own inner being. It is difficult for them to express their inner processes and only when another craftsperson is talking to them do they 'open up' and share mutual inner feelings, reflections, processes and perhaps fears and frustrations. The researcher realized that in order to elicit information from craftspeople, there needs to be trust, 'safe' surroundings, mutual understanding, mutual sharing and learning from each other – i.e. a 'relationship'<sup>12</sup> between the researcher and the craftsperson.

This experience was a valuable learning curve for the researcher when planning her interviews in the next section and analyzing the information gleaned from those interviews. The transcripts of these discourses are in the appendix.

## **Section 2- Contemporary Craft Practice.**

### **Pilot and Formal interviews**

The researcher used a **semi-structured interview** methodology within **Qualitative Research Methodology**. It was important to the researcher that she was able to uncover the beliefs, attitudes, emotions and drives of the practitioners; to uncover the poetry of practice. This is relatively difficult to do. Using Qualitative research methodologies allows for a holistic understanding of the practitioner. The researcher would argue that craft is a holistic practice involving the Pneuma (life force of the practitioner) the Person (all that the practitioner is including his/her ancestry and

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<sup>12</sup> It is necessary here to explain what the author means by 'relationship' because of cultural differences in the interpretation of this word. 'Relationship' here is the connection, openness, trust or a rapport between two or more people or groups and their involvement with one another, especially with regards to the way they behave towards and feel about one another.

present life) his/her Practice and the final Product or crafted object. This will be discussed in more detail in Section Two

The author had worked out a set of questions in advance but felt free to modify their order and their wording; to leave out a question or add an explanation or another question if and when she deemed it appropriate. This met the criteria as given by Robson (1996).

However, the researcher, knowing the interview could last three quarters of an hour, added extra time to the interview stating that it would take about an hour) because she knew that there would be mutual sharing, a cup of coffee, interruptions and personal issues that could/would probably arise. She also allowed the practitioner to choose the venue for the interview – office, studio, home, café – wherever they felt most comfortable and least threatened or ‘formal’. It was vitally important that the interviewee was on their ‘turf’ and that the researcher went to them, and not the other way around. This empowered the interviewee and the researcher became the guest in their territory.

Open ended questions were used because

*“...they are flexible; they allow the interviewer to probe so that he may go into more depth if he chooses, or clear up any misunderstandings; they enable the interviewer to test the limits of a respondent’s knowledge; they encourage cooperation and rapport; and they allow the interviewer to make a truer assessment of what the respondent really believes. Open ended situations can result in unexpected or unanticipated answers which may suggest hitherto unthought-of relationships or hypotheses.” (Robson p.313)*

## Data Analysis

The researcher used **Interpretivism**<sup>13</sup> to analyse her data. Given the fact that the researcher is a 'mature student' with a lifetime of craft involvement, experiences, understanding and convictions, and was "no more detached from (her) objects of study than are (her) informants"(Miles and Huberman) it seemed natural and most appropriate to her to use Qualitative research otherwise known as Naturalist or Interpretative research. This would give her an opportunity to gain information 'from the inside' (Miles and Huberman p.8) of craft practice as one on the 'inside' herself.

It also seemed natural to the researcher to use Qualitative Data Analysis as it afforded a way to visualize her research. The researcher is a visual thinker working with practitioners who are also visual thinkers. *"You know what you display In this book we advocate more systemic, powerful displays and urge a more inventive, self-conscious, iterative stance toward their generation."*(Miles and Huberman p 11) The act of reducing that information an honest and logical way, and looking at that visual display of information helps the researcher to understand and therefore take action based on that understanding. All of this is part of the analytical choices the researcher made while reviewing the interviews.

Although examples of visualizing collected data, e.g. mind maps, are widely available in print and on the internet, most of them were genre specific, needed electronic equipment or learning a new programme or using them was too formal and did not offer the tools for thinking and analyzing the data in such a way that it gave clarity and direction to the researcher. She needed something that was holistic, organic and

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<sup>13</sup> Interpretivism, or Qualitative research, broadly defined, means "any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification" (Strauss & Corbin, 1990).

could be 'read' using the words, colours or patterns incorporated therein. Therefore she devised alternative methods to visualize the data.

The initial definition of Fine Craft was done in a visual form. which also served to further the researcher's thinking. This diagram consisted of a circle divided into quadrants, each of which represented an aspect of the definition. The definition of Fine Craft therefore became the tool with which to interrogate the process of progress in contemporary craft practice. With these quadrants in mind, the questionnaire was devised and the answers related to each of the quadrants. (i.e. Quadrant 1 related to Inspiration, and the questions were about how the interviewee was inspired, the source of inspiration, how they recorded or assimilated it etc)

During the interview the researcher used a Dictaphone as well as taking notes providing the interviewee gave consent. The notes were taken in black or blue pen, written in double space, in order that they could be supplemented and completed by transcribing the interview from the Dictaphone.

This transcription as well as the semiotics of the interviews (i.e., asides, comments on, interruptions, digressions from the subject, interviewee's body language, manner/mood and pauses) and any other relevant information was noted in red or green (as long as it was a sharply contrasting colour) in script. The two colours showed which was the transcription and which were the notes taken during the interview. Knowing that the interviewees were all visual thinkers, the researcher also asked them to draw the last thing they really looked at closely (i.e. a source of inspiration) and (separately) their thinking process while explaining the drawings to

her. This drawing provided valuable insight into each interviewee's process and thinking and afforded them a platform from which to articulate. (Craftspeople are notoriously bad at articulating their inner processes.) These drawing will be commented on in chapter 12

The notes and transcriptions were condensed to a quadrant diagram (figure 10 pg 48) so that the information became visual<sup>14</sup>. The quadrants allied to those of the definition of Fine Craft from which the four sections of the questionnaire also related. All of this was done as quickly as possible after the interview while the information and the memory of the interview was fresh in the researcher's mind. The researcher did not want to loose any of the information – even if at the time there appeared to be little significance to that particular kernel of information – wanting to capture everything possible including her own thoughts. This meant that in that short space of time the researcher had reviewed the material three or four times allowing that information to settle in her mind. The act of conducting the interview, taking notes, listening to the Dictaphone and transcribing it, filling in the gaps, condensing and translating the date into visual form all became part of the researcher's process of reflection

After all the interviews had been treated in the same way, the researcher reviewed (both individually and collectively) all the diagrams and notes again making sure that,

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<sup>14</sup> I Realized that in order to understand, to reflect upon and to 'make sense of' what had been transcribed, it was necessary to translate that information into something that worked with my way of thinking – ie visually. It is difficult for me to interpret information simply from the printed page. As I read, I doodle the information into forms (usually little drawings, or diagrammes) that encapsulate the information. I used the same method to 'visualise' the information from the interviews by placing it into the quadrants and showing links with bubbles and lines. In one glance I can see where the most information lies, which quadrant is heaviest, which is lightest, how the practitioners moves from one to the next, and their way of processing their information in order to progress. This gives me a clear understanding of their process of progress

as the main instrument of evaluation, she had captured all the information without prejudice. There was no comparison made until all the data had been collected.

Below is a sample of notes taken during the interview. This was done in a black or blue pen.(simply because that is normally the first pen she picks up) This was then supplemented with notes in a highly contrasting colour – red or green - transcribed from the Dictaphone, (Figure 9) This gave a clear indication of which notes were taken during the interview and those transcribed.

During the interview the researcher, although taking notes, was also caught up in the subliminal semiotics going on, all of which needed to be recorded and she could not write fast enough to record all the information. Transcription of the recording on the Dictaphone, although time consuming, was enlightening, refreshing the memory, enjoyable and reflective.

The image (figure 10) is an explanation of how the page of notes and transcriptions relate to the quadrant diagram



Want v best outcome <sup>the best possible composition for a piece</sup>  
 Draw <sup>thinking</sup> process <sup>see drawing</sup> Circle

a) Why easy to visualize thinking as a maker have v skill in mind  
 not it was fairly recently localized not everyone does that. In your mind you can dip it, rotate it

b) Just down Scribble / Word / Shape but think tho  
 He does not draw he would. 5  
 Making. 3D. 30+ yrs. <sup>He would make.</sup>

He uses "visualization" as a mental process not a drawing process. <sup>He doesn't need to record it or anything like that. He has tuned v ability to do it in his head which is difficult for people to do without being taught.</sup>

All senses. - Sound / Motion. <sup>in casual he is using it and the tactile & cognitive senses.</sup>  
 involved in making?

\* Very private but talk about it after v event.  
 pieces R very personal. Not attached to pieces after event. <sup>He doesn't want to keep the pieces once he has finished with them. He is only attached to them when he is working with them. Other people see the personal - part of the objects but he is quite detached & then. He also mixes intellectually with each piece.</sup>

6. Real Rational process? 48:00. Excited? Fresh? New? <sup>Is it? Do I like to work? Then evaluate it. He doesn't really</sup>  
 Materials interesting - not thinking / other process.

Visceral / Skill / Composition is good. He is <sup>Content person</sup> <sup>is it?</sup> Drawn on Fine Art.  
 He looks for skill - is it well done? is it complete, nicely composed? Likes narrative work. He has a wide enjoyment of all areas of art & design / craft. It is important to know what the person who makes the piece was thinking but we don't always get that information - it is good to have

Need clues to voice <sup>to what v craft person was thinking.</sup>  
 Reinterpretation. <sup>Ultimately it is going to be what you think / your interpretation of the piece. Your life your experience - not that person.</sup>

Section 3.  
 1. Prototyping on table - composition  
 Found obj. Video. <sup>has become more prototyping.</sup>  
 Does not prototype. Puts everything on studio table and then composes with found objects / colour etc.

5. Experience. Not taught. / You learn foundations then you can take off. Incubation & distillation. Then check <sup>underground students have 3 1/2 years then final year take off. It is something you have to work at. Teachers seem to give up doing their own work. It is hard work & maintain that level of thinking and practicing. They don't do the hard work and be driven to get to maturity. Risk taking.</sup>  
 Maturity takes years to develop. You have to be fully risk taking and not <sup>only think about the money etc.</sup>  
 No compromise. <sup>It's good to have a job to support v work. Never compromise the design, the material, the size, cost, piece or the price.</sup>

Section 4. All of me, my life, my way / looking @ v world.  
 My Place. <sup>Don't get into social issues or politics. All of my work is about my work my life.</sup>  
 1) to say is your work?

Figure 9 Notes and transcription



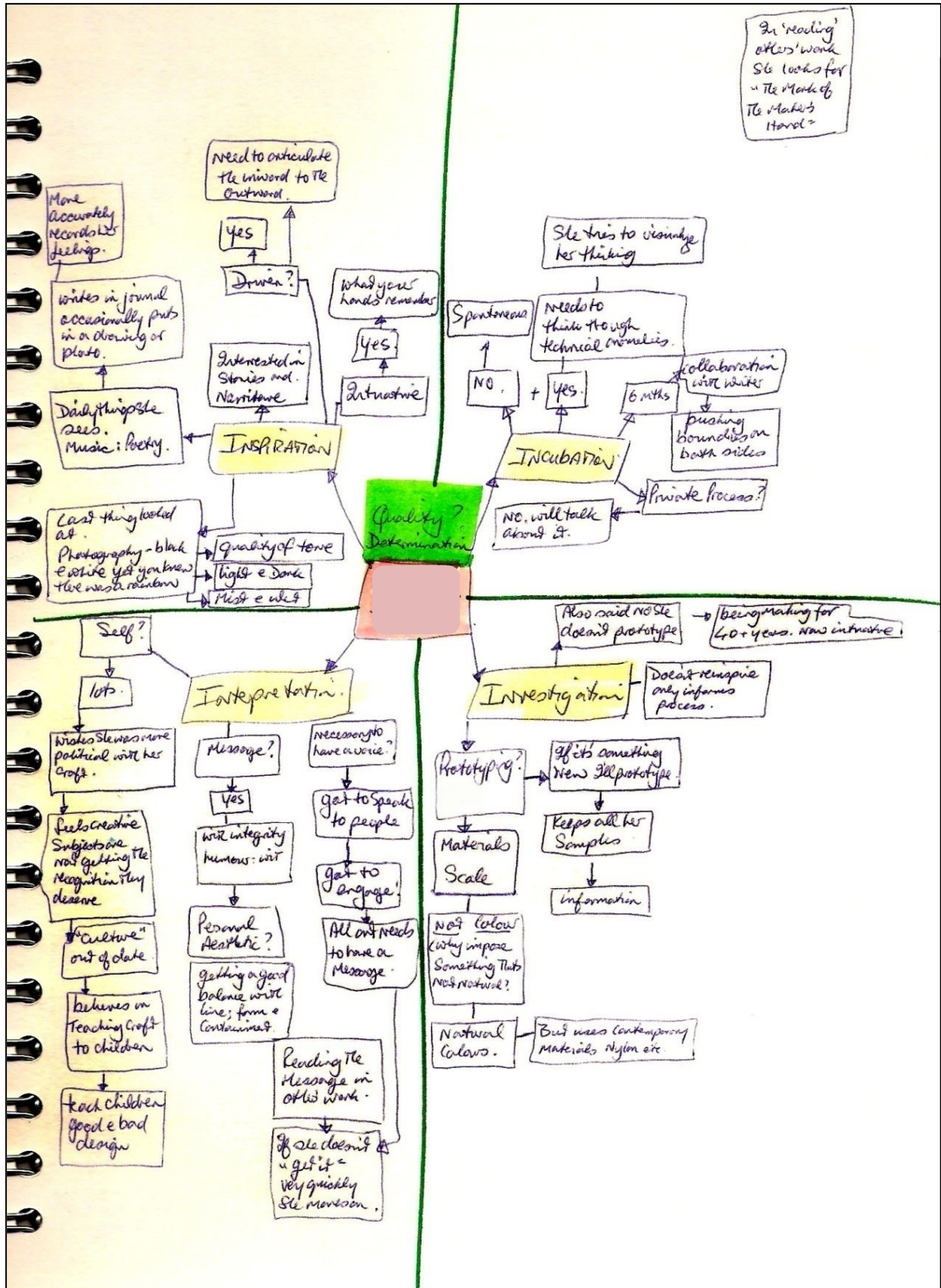
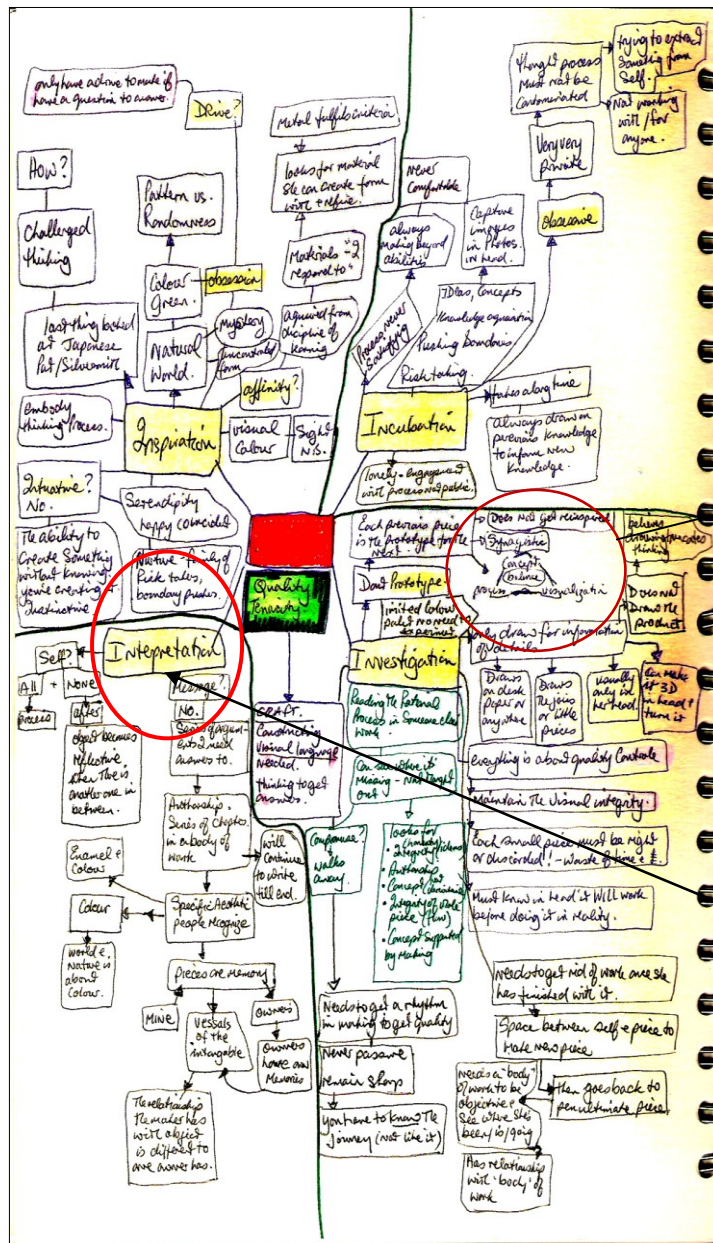


Figure 10 Subject 2 Condensed information plotted onto a quadrant visual.





Common thread

Transcription from Dictaphone

Thought process

Question number

Relates to section 4- 'Interpretation'

Want a best outcome. The best possible composition for a piece.

Draw <sup>thing</sup> ~~process~~ Circle see drawing.

a) Why easy to visualize thinking as a whole & still in mind. not it was fairly recently knowledge not anyone does that. So you must you can stop it, realize it, realize it. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

b) Just draw Scribble / Word / Shape but think about it. Making. 3D. 30+ yrs. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

It was a visualization. It was a mental process not a drawing process. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

All senses. - Sound / Motion. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

\*. Replicate but talk about it after & event. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

pieces are very personal. Not attached to pieces after event. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

6. Best Rational process? 1980. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Materials interesting - not thing / other process. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Visual / Skill / Composition is good. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

He looks for skill - is it well done? is it complete, rich, composed? like narrative work. He has a whole experience of all these of not a design / craft. It is important to know who the person who makes the piece, what they think, but we don't always get that information - 2nd good to have.

c) Need clues & voice. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Section 3. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

1. Prototyping on table - composition. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Found Obj. Video. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Does not prototype. Put everything on studio table and then compose with found objects / colors etc. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

5. Experience. Not taught. You learn compositions the you can take understanding. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

off. Incubation & distillation. The clock. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

to give up doing their own work. It is hard work & maintain that level of thinking and working. They don't do the hard work and the driven to get to that point. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Hard work & the driven to get to that point. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

No compromise. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Section 4. All of me, my life, my way / looking @ world. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

My Place. <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

1) to say in your world? <sup>He doesn't need to record it or anything like that. He has found a way to do it in his head which is difficult for people to do without being taught.</sup>

Figure 11 Reading the visual information



The transcripts were plotted into a visual form which allowed the researcher to see the four sections clearly and to be able to see any links. Reading through the notes and transcripts, the researcher condensed the information and drew out key words placing them into a mind-map within the four quadrants on a page next to the notes (keeping them all together) The four quadrants linked to the quadrants of the Fine Craft definition from which the questions were drawn.

At a glance the researcher could see the density or paucity of information each quadrant held; where links occurred; etc. Comparing the **Incubation** quadrant of two interviewees (fig 12) one can clearly see the difference in the weight of information. Subject 9 talks of being obsessive, very, very private; more interested in extracting something from themselves than working for someone else; risk taking; pushing boundaries; uncomfortable etc.

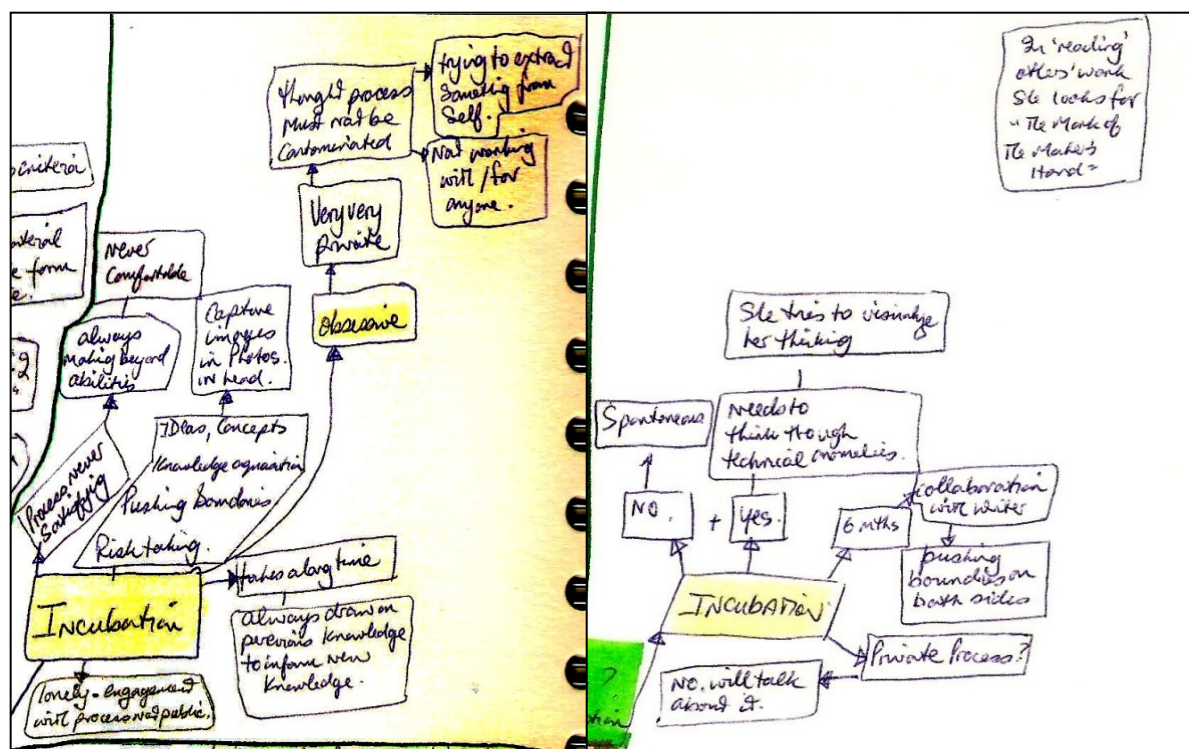


Figure 12 Comparison of section two of subject 9 (left) and subject 2 (right)

Subject 2 does not have an 'incubation' process per se; is spontaneous; not private; collaborative; occasionally needs to think through a technical anomaly.

A further visual was constructed at a later stage. All the data from the contemporary and historical investigation was plotted onto an A0 size paper and placed into the context of the thesis structure at the time so that the researcher's thinking could be clearly seen, analyzed, corrected and reflected upon.

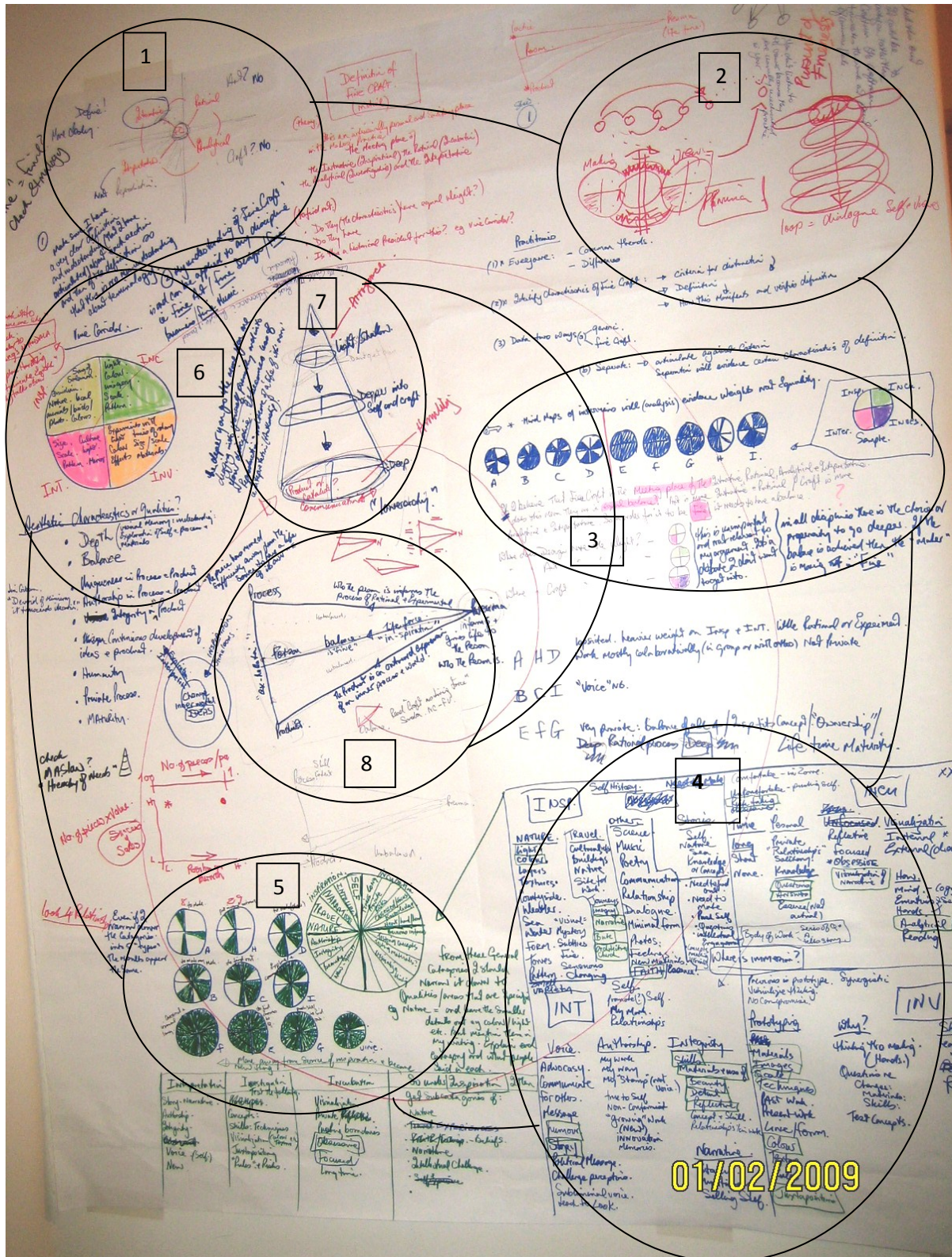
The diagram below (figure 13) shows the following

- 1 - the initial definition of Fine Craft
- 2 - interlocution between maker and viewer or maker and him/herself leading to deeper work
- 3- initial analysis of interviews and initial diagrammes. Too messy and no cohesive thinking
- 4.-.data put into categories
- 5.-.data plotted onto quadrant diagrammes and formation of Advanced Practice Model
- 6.-.APM (Advanced Practice Model\_ used to analyse Vine Corridor (historical craft)
- 7.-. comparison with Maslow's hierarchy of needs finding a 'deeperarchy' of craft
- 8.- the balance holistic fine craftsman.

This also revealed to the researcher that her thinking had progressed in a Fibonacci type spiral and had been holistic. Making the information and thinking visual revealed



to the researcher the strengths and weaknesses of her thinking; the trail of her thinking and possible areas of restructuring of the thesis; and gaps in her thinking which needed to be addressed.



### **Section 3- Historical Case Study.**

Throughout this thesis, the author has also used **Storytelling** as praxis. The craftspeople she had spoken to or interviewed use narrative within their practice. They tell their story or a story/narrative verbally and non-verbally through their practice and crafted objects. Using Qualitative research methodology throughout this thesis meant that the discourses, interviews, case study of the Vine Corridor as well as the researcher herself all played a part in telling the story, contributing to the whole and adding their unique social, educational, cultural, ethnic and spiritual backgrounds around the 'campfire of this thesis'. It was important therefore to use language and a style of writing that reflected this.

In order not to disturb the 'flow of the story' the researcher used **Footnotes** as a methodology to include all the information without detracting from the narrative.

Although the researcher used various methodologies throughout her thesis, they all serve to present a holistic view of craft practice as a discipline leading towards Advanced Craft Practice and Fine Craft.

Finally, the researcher used a method of visualizing her thesis, its progress, its weaknesses and strengths, changes to be made and deadlines to be met. On a long sheet of paper, the researcher drew a black horizontal line down the centre of the length of the page. This became the timeline. On to this, beginning at the left and working right, the researcher plotted the entire thesis. The title, fronts pages, dedication, index, prologue, abstract, sections and chapters and so on right through

to the glossary, bibliography and appendix, leaving enough space for anything to be added or changed.

As a crafts practitioner used to reflecting whilst visualizing her concept (i.e. thinking whilst making), to craft a visual thesis was part of her natural process of reflection. The researcher needed to 'see' her thinking in order to understand and to develop the parts that should exist together in a seemingly natural relationship that could make for organized efficiency within the thesis. For the researcher to 'see' her thinking this visual needed to have colour and rhythm, to have 'life' and growth to reflect her own thought processes.

The visual thinking needed to be seen as a whole and holistically in order to integrate the various functions of each section into an organic whole. It also needed to be big enough to be seen as a whole item and not as separate pages. This maintained its integrity as one thesis – one major idea - consisting of many parts

A colour code was devised to plot across the thesis. Each colour was assigned a meaning. This gave the researcher an immediate indication of when and where specific subjects were addressed. For example; the word 'Interpretation'<sup>15</sup> was assigned a blue dot. Each section was delineated by pink vertical lines. The researcher could see at a glance every time she had used the word 'interpretation' across each section. Without having to read any section, the researcher could see where the word was used most, where it had not been used enough, what

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<sup>15</sup> From the modified definition of Fine Craft.



importance it had been given in each section and therefore where gaps were that needed to be addressed.

She also used large pink dots to indicate work that needed to be done and wrote on each one the date it needed to be completed. Once completed a 'smiley face' was pasted on top of the pink dot indicating the work in that section had been done.

Lines were drawn to link one thought to another across sections or to change the structure/order/connection of each link. Small diagrammes were drawn in each section indicating the specific model or thinking at that point.

The researcher also left plenty of space to jot down salient remarks by her supervisors, advisor or peers, or to jot down a new thought. Some of the new thoughts were pasted on with 'post-it-notes' so that they could be removed and not leave the visual messy.

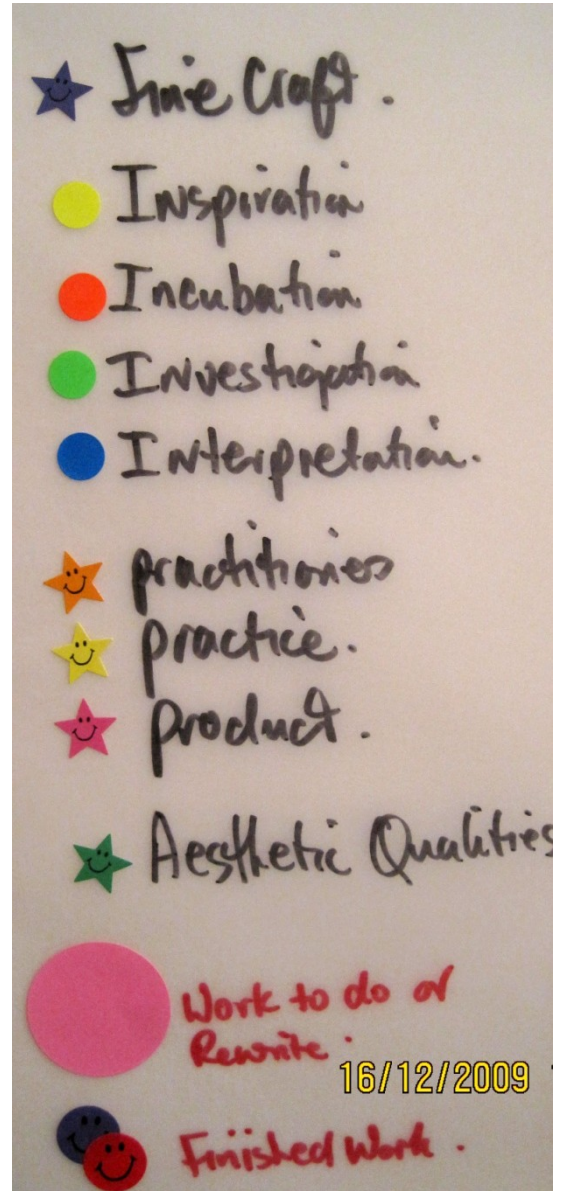


Figure 14 Colour codes for visual thesis



This visual was pasted on the wall of the researcher's bedroom. It became one of the first things she looked at upon waking and she could ponder on it while she went about her morning activities, and it was one of the last things she looked at when going to sleep. It became a habit to stop and look at the entire thesis, note the 'gaps' and then to move on allowing those 'gaps' to frame her thinking and to incubate within her – either when going about her daily duties or when going to sleep - thus allowing the thesis to develop gradually and naturally, without being forced or contrived, i.e. an organic process.

Every change could add to or detract from the overall harmony of the visual and therefore to the thesis. Lines were drawn making new links and bringing in new rhythms; new emphases were made and sections were moved. This could have caused chaos within the researcher's thinking, but when seen holistically it made sense.

This type of visual could be adapted for anyone doing research or writing of any kind. When writing a novel for example, the characters can be plotted by their assigned colour, chapter by chapter on to the horizontal line. By following the colour across the entire visual diagram, one could see in an instant if that character is lost in some sections or too strong in others. It is a very useful tool for any other forms of writing, e.g. novel writing.

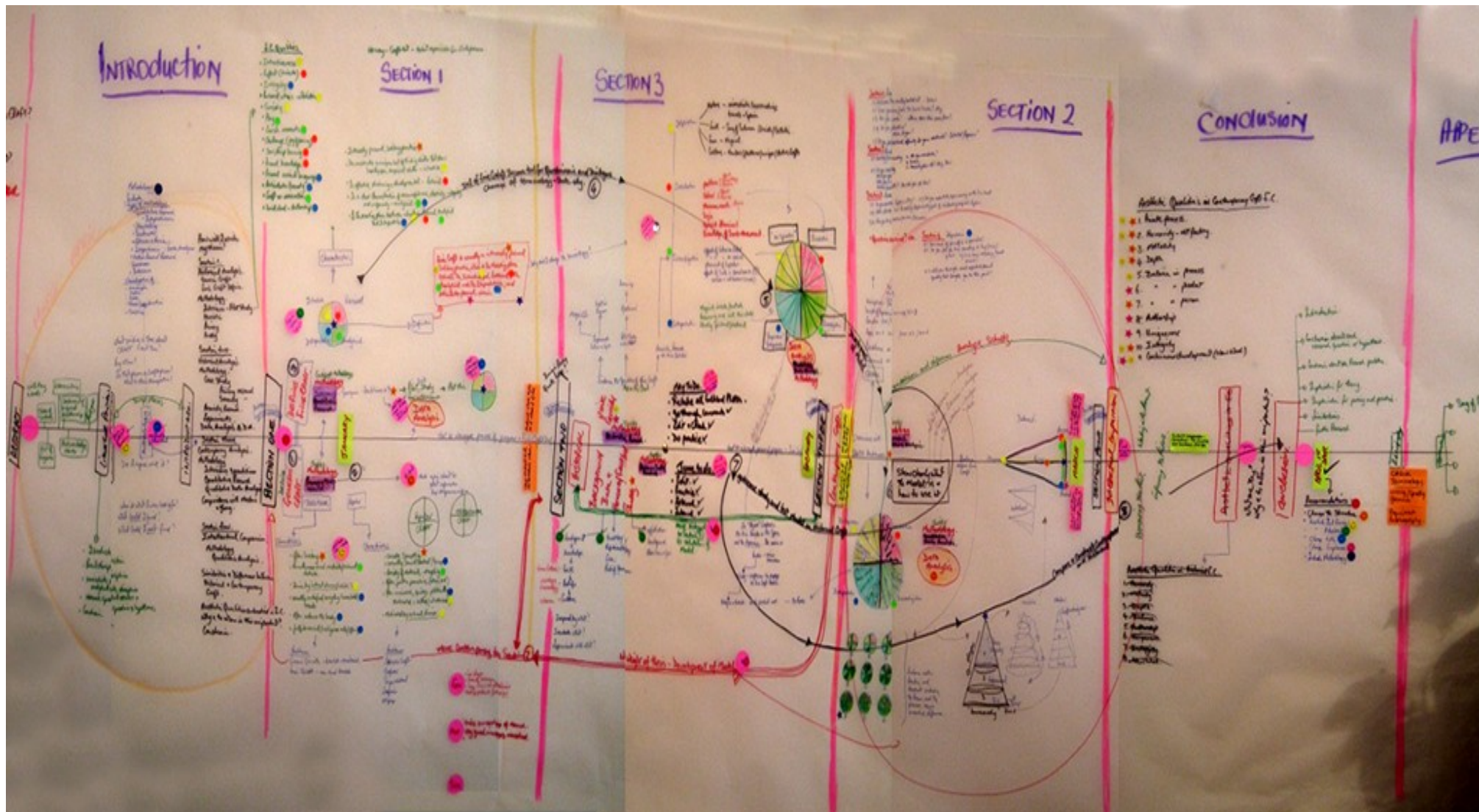


Figure 15 Visualization of Entire thesis

# CHAPTER 4

## LITERATURE AND CONTEXTUAL REVIEW

### LITERATURE REVIEW

Having developed a working definition for Fine Craft practice, the researcher sought to verify this through reviewing available literature. What was being sought in this research was a definition from the perspective of the practitioner's voice, i.e. how do practitioners define their practice of craft, and can this be found in the writings of historians, curators, theorists and other writers of craft?

Much has been written about craft at all levels, but virtually none of it has been from the craftsperson's perspective. From the researcher's experience contemporary writing has been from the perspective of the third person and/or from a historical or theoretical perspective. Most writing doesn't actually get to the root of the craft person or their practice. It appears that one of the biggest problem crafts has, is that there are few, if any, craftspeople writing about crafts from the perspective of the practitioner.

Paul Harper speaking at the New Craft-Future Voices conference in 2007 lamented the dearth of craftspeople throughout most of the 20<sup>th</sup> Century, writing about their practice which is inclusive of the 'subjective language of poetry'; of their whole process and intellectual journey culminating in their final object. He talks about the 'pleasure of making' quoting Malcolm Martin saying 'whatever else my work is about, it is about me.' Harper says *"If we are to engage confidently, usefully, meaningfully, (in a more developed discourse around the crafts) then we need to develop a more*

*confident voice and a language that we not only feel comfortable with but which is actually up to the job. And perhaps also the discourse should be about valuing the non-verbal discourse of things, of actions of the senses.”*

In the Past Present, Future Craft Practices Project, (henceforth referred to as PPFPP) – to which this researcher is affiliated – the term ‘Fine Craft practice’ has been coined as a way of attaining a high level of practice which leads to an equally high standard in objects. However, it was necessary to define ‘Fine Craft practice’, and to clearly define other categories of craft practice, in order to develop a model for interrogating the internal and external process of progress both in one’s own practice and that of another’s. The crafted object is an outward reflection of the maker’s inner process and practice.

Attempts to define Fine Craft practice are also attempts to move us away from the term ‘crafts’ association with a glut of amateurish creations (think car boot sales, church ‘craft’ sales and beginner craft classes) which has tended to devalue craft and reduce the power of its association with works of highest quality. There is, however, a place for the fun, the funky, the quick-and-easy, and the batched produced ‘craft’ of today as well as traditional craft. Once again, although this focuses on the objects made, they are a reflection of the maker’s inner process and practice.

The professional or dedicated<sup>16</sup> craftsperson is uncomfortable in the current climate of instant gratification, disposable commodities and lack of integrity<sup>17</sup> often seen in the practice of ‘craft’. This is a division of craft which appears to have been forgotten

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<sup>16</sup> Dedicated here meaning wholeheartedly devoted or committed to a chosen craft practice.

<sup>17</sup> Integrity here meaning – as being in possession of professional standards, demonstrating cohesion, wholeness, purity and completeness

in the general perception of craft. Very few voices are heard proclaiming the intrinsic values of craft practice, the influence of personal vision, the innovative qualities of craft and the craftspeople.

*"Ironically, the recent development of professional craft is actually a rebirth of many of the rules and hierarchies of the craft guilds that operated as the first professional systems in western societies as early as the twelfth century. Within the guilds there was a hierarchy of technical mastery and cohesion among artisans, and an ordered rank of makers, with master craftspeople at the top. (Alfoldy)*

Contemporary writers appear to be mostly historians, curators, collectors, and critics. Although their writing is very interesting, it did not provide the researcher with the answers she was looking for. The question, 'What is Fine Craft practice?' led the researcher to search books, publications, and the internet for answers.

Artlex, an online art dictionary, gives this definition of craft.

*"CRAFT: Technical skill, manual dexterity, considered apart from the fine arts, or from the cerebral, expressive, or aesthetic aspects of them. Also, any of the manual activities performed by artisans or craftspeople, as distinguished from the specific group of techniques that are practiced by artists in the making of fine art<sup>18</sup>."*

It is true that art and craft have different discipline related practices, because the nature of the two disciplines is different but not at odds with each other.

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<sup>18</sup> I have included this definition because it appears to be the common misconception found in the general public, and in non-academic and/or noteworthy publications.

The same definition states *“Craft: technical skill, manual dexterity, considered apart ... from the cerebral, expressive or aesthetic ...”* The implication being that there is no intellectual process or methodology in craft practice. The researcher would argue that there is often a ‘cross-over’ as the artist uses craft or the craftsman uses art to produce their final product. This could not happen if there is no technical skill, manual dexterity, use of crafted objects and/or materials, employed by the artist, or “cerebral, expressive, or aesthetic” abilities employed by the craftsperson. She would also argue that craft has a unique set of cerebral and manual skills which are not those of art, but often compliment them. This will be further discussed in the next section on the Advanced Practice Model.

While searching for a definition of Fine Craft practice on the internet, the researcher came across an advertisement for entries for an exhibition in which the term Fine Craft practice was used. She wrote asking for a definition of Fine Craft practice and what the group was looking for. The reply was;

*“i am president of the wisconsin<sup>19</sup> designer crafts council and i received your message regarding the definition of fine craft. while i do not intend to be an expert here i would like to point out that we represent fine craft artists working in fiber, jewelry, glass, metal, sculpture, wood, paper, ceramics, and mixed media. . . (we also allow photography and printmaking artists into our shows, even tho, technically, these are not considered "fine crafts"). our fine craft artists create handsome, one-of-a-kind pieces of work. . no assembly line production! whether the work is functional or decorative, the*

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<sup>19</sup>Email response from Barb Caprile in response to the author’s question ‘What is your definition of Fine Craft?’

*highest quality standards are used along with the best of materials. . . to create an exceptional piece of art in design, form, and function. also, in a fine craft item the majority of components that go into the piece must ALL BE HANDMADE and not purchased component pieces or things made from a commercial kit, mold, plan, prefabricated forms, or other commercial method.”*

Although this was interesting, there was an assumption that the term ‘Fine Craft practice’ was qualified by linking it with ‘artists’. Was this a common factor in the literature available? (see paragraph 1+2 page 56 of this thesis ‘Ashberry...’) The researcher was looking for a clear statement of criteria in recognizing the nature and aesthetic<sup>20</sup> qualities of ‘Fine Craft. practice’

First the internet and available literature was searched for the practitioner’s voice, and then discourses, an email questionnaire and discussions were held to try to illicit this information from practitioners, and the latter will be discussed in a further chapter.

It is the acknowledgement of this deeper process in craft that is the catalyst to individuals and groups seeking to define a practice on a different level to that of other areas of craft.

Susan Holder<sup>21</sup> replying to a query about definitions of Fine Craft practice, sent these definitions from ‘Making it to Market’ the report on developing the market for

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<sup>20</sup> Aesthetic here being the value & beauty of craft practice and the resulting craft objects, not Kantian philosophy of art

<sup>21</sup> Susan Holder, Research Officer. **Crafts Council**, 44a Pentonville Road, London N1 9BY

contemporary craft published by ACE in 2006. The Crafts Council broadly works to these definitions.

*“Contemporary Fine Craft practice*

- *This is work that meets the following criteria:-*
- *Contemporary craft work that is cutting-edge and ensures the highest standard of workmanship.*
- *Work that must not seek to reproduce or restore, but rather must be innovative in its use of materials and aesthetic values.*
- *Work that not only reflects the signature of the individual maker, but also demonstrates investigation of processes and critical enquiry” (McIntyre. 2006)*

This was helpful and interesting information. The researcher agrees with each point and in particular the last point. These points go a long way to a full definition of Fine Craft, (the object) but not to Fine Craft practice. In Norway a definition of ‘Craft Art’ was formulated in 1974 as follows:

*"Works in textiles, ceramics, glass, leather, metals or other materials given form and made into finished products in the craft artist's workshop – under conditions in which the craft artist is him/herself responsible for the process from raw materials to finished product"(Veiteberg).*

It tells us nothing about the kind of objects or the quality of those objects made by craft artists. However, that definition had a *“unifying effect on the craft artists*



*themselves, playing an important role in the early years when the association was getting established.” (Veiteberg)*

Dissatisfaction with that way of explaining themselves increased because they (the craft artists) felt that ‘craft art’ was not just material and (craft) process but art. *“At present the Norwegian Association for Arts and Crafts’ official answer to the question is: “Craft art is a creative art form, a concept-based artistic activity which starts out with a material that is incorporated into an artistic process”. This kind of circular argument is not very elucidating, although art is obviously the key word.” (Veiteberg)*

Again, although this touches on a deeper aspect of the process, i.e. the ‘concept-based’ which alludes to a rational aspect to the craft process, it attributes this to an artistic process and therefore gives kudos to craft as long as it is an artistic process. There is a hierarchy in art too. No-one would say that an amateur or beginner in art was producing ‘Fine Art.’ In this definition of Craft Art, one would presume that they mean Fine art and not amateur art.

Sandra Alföldy in her essay “Defining Professional Craft” observes that not until

*“... the Crafts Centre of Great Britain received government funding in 1948 was the term “fine” linked with the word “craft.” Fine craft as employed by the centre, was “embodied in the work of the Designer Craftsman in the Fine Arts” and therefore excluded amateur, rural, and vernacular crafts.”*

She goes on to tell us that in Canada the

*“... debate raged over the standards of fine craft, and it became clear that organizers and makers required a term that could further delineate difference.*

*Soon the word professional began to be employed to identify craftspeople, objects, jurors, and administrators who embodied a new emphasis on craft closely aligned with modern art sensibilities and business acumen. (Gustafson)*

Although this is interesting, she provides no actual definition of or criteria for Fine Craft practice except to allude that if craft was aligned to and adhered to the perceived quality of 'Fine' Art it could be accepted as having reached the same standard and could therefore be acknowledged as 'Fine' craft. She does, however, provide the information that the area of craft under investigation excludes "*amateur, rural, and vernacular crafts.*"

This seems to link with what Peter Dormer says

*"For European and North American makers of pots and other craft objects, the 'is it art?' question is a practical one of status that has to do with money: Anything with the status of art is potentially more valuable a thing without that status."*

Unfortunately, it appears, that in the current western climate

*"Being an 'artist' may not make you wealthy but it enables you to be considered for the most important exhibitions and public collections, as well as mainstream news media coverage and consideration by the critics" (Dormer)*

Risatti says; *"Craft must articulate a role for itself in contemporary society, otherwise it will be absorbed by fine art or design and its singular approach to understanding the world will be lost."* This is very important. Craft practice – Fine Craft practice– needs to have a clear definition, a clear statement of what it is and what its characteristics are, so that both the crafts discipline and other disciplines can identify

Fine Craft practice with assurance, and it has its own kudos, thus relinquishing the need to lean on other disciplines for recognition.

In this climate of confusion about craft, some institutions, funding bodies, and patrons once passionate about 'crafts' have begun to waver in their interest, to change their names to exclude the word 'craft' and align themselves more to other areas of creativity. October 1, 2002 - The American Craft Museum announced that it was changing its name to Museum of Arts & Design. Soon, the California College of Arts and Crafts picked up the idea and became the California College of the Arts.

Other museums changed their name to include crafts but weighed the terms very carefully opting to use the term 'Arts' or 'Design' rather than only 'craft'. The problem being that while

*... it was clear that accessible, handmade, non traditional art, generally known as "crafts," are not only highly desired, but a growing draw for museums. Some museum directors and curators continue to debate exactly what to call such high-level weavings, woodworking, glass, and ceramics. Should they be called "crafts," when the same word describes tatted doilies and decoupage plaques? Maybe "decorative arts, or "fine crafts," or contemporary crafts, or even simply "arts" would be better. "(Hagan)*

The Fuller Craft Museum in Brockton MA, began as the 'Brockton Arts Center' (or the Fuller Museum of Art) in 1969. *"What we are hoping to do is to show people there's a level of craft-making that's remarkable. Just because you're creating pompoms and beaded eyeballs, it's not a bad thing. It's a point of departure."* (Maydoney<sup>22</sup>)

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<sup>22</sup> Andrew Maydoney, who is on the board of directors for the Fuller Crafts Museum, in Brockton, MA.

San Francisco Museum of Craft Design. A brother and sister team JoAnn Edwards and Seb Hamamjian, opened the San Francisco Museum of Craft Design in 2004 in the city's Union Square dedicated to contemporary crafts and design. *"We were afraid that we would lose something that is important to our history and culture. Instead, we decided to embrace it. If people think [the word is all about] macramé and pot holders, then we haven't done our job."*(Hagan)

There is a great danger that Craft, being perceived to be unimportant, and outdated, far from being relegated to being *"second Class Citizens"* (Metcalf), may be relegated to the scrapheap, and taken out of educational institutions in favour of 'New' forms of artistic expressions. It is vitally important to craftspeople, to funding bodies and to education to have a clear understanding of what Fine Craft practice is.

David Pye (an architect and craftsman in wood,) remarks that *"The crafts will survive as a means of livelihood only where there is sufficient demand for the very best quality at any price"*. The researcher feels that not only in the marketplace should consumers demand quality and be prepared to pay the price for it, but within practice the practitioner him/herself should demand of themselves the highest quality and be prepared to pay the price. That price being time, energy, passion, education, and pushing beyond the comfort zone. Unless there is a yardstick against which to measure this quality, neither the craftsperson nor the viewer will be able to understand if they have reached that standard. That yardstick would be a definition of Fine Craft practice.

Carla Needleman (a weaver and potter) writes eloquently about moving out of the 'comfort' of the known into a realm of the unknown in the pursuit of deeper knowledge and excellence in a craftsman's practice. She notes that people are attracted to craft for a variety of reasons from having spare time, or finding an old loom, or enjoying the smell or feel of a certain type of material. Most times it stops with the sensorial and/or social enjoyment experienced in the making of objects, and the pleasure of achievement. She writes,

*"When I began to learn pottery I knew nothing about it as a craft. After a time, when the technique of the craft became more or less habitual to my body, knowing replaced not knowing, and the mind, always lazy, seeking self-satisfaction, rested there. We are all like this, I think; what we do moderately well we enjoy doing again and again for the pleasure of the skill, for the pleasure of competence. I have a territory and am unwilling to give it up, to forsake 'knowing' for the unknown with all its uncertainty. 'Knowing' is riches and I am unwilling to be poor." (Needleman, Ch1, pg 19)*

Craft being analyzed here, is not 'hobby craft' or dabbling in craft, it is not a definition inclusive of amateurish efforts, but rather craft from that point where the decision is made to push further and deeper, willing to suffer the 'not knowing' in order to achieve new knowledge. Throughout this thesis, it is this 'deeper' craft that is being investigated. It is the definition of Fine Craft practice that is being pursued, and the qualities embodied within this practice of Fine Craft.

There appears to be a tacit acknowledgement of Fine Craft practice within Needleman's book, and a recognition of the characteristics found within this deep practice, without any attempt at definition. In both Needleman and Laird's books the notion that craft itself is busy 'crafting' the maker while the maker is crafting the object is quietly affirmed and describes a holistic practice. It is that process where the

‘craftsperson’ having entered into the process of learning, maturing, uncertainty, of not being satisfied with the good, but striving for better and best both within themselves and in their craft finds him/herself being moulded, shaped by, or crafted by the craft. The crafted object resulting from this practice reflects the growth of the practitioner.

This passion for moving deeper is alluded to in Goring’s definition of craft especially as she refers to ‘*technical mastery of material, aesthetic sensibility and design skills (and) a fourth element too: passion.*’ (Goring<sup>23</sup>) However, the author would argue that not all craft meets these criteria. This definition affords criteria for something deeper than the mainstream perception of craft. Can we have criteria without a name for the craft that meets those criteria? The researcher believes it is important to name THAT craft in order to have an identifiable yardstick against which to measure one’s own growth and progress within one’s own practice and that of others.

Laird (2001) in a very poetical manner leads the reader into his world as a craftsman working in wood. He reflects on choices made, responding to his inner drive and to the materials, of how he thinks through each project and experiments with and learns new techniques until he finishes the object he is making. However, although he talks about the pursuit of excellence, he does not use the term Fine Craft practice or Professional Craft and makes no attempt at definition. He does, however, stress that craft is a holistic practice involving the body, emotions, intellect and spirit of the craftsman.

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<sup>23</sup> Goring Elizabeth (Dr) Curator of Modern Jewellery, National Museums of Scotland, Edinburgh

Glenn Adamson (2007) talks about a horizon and feels that the word is apt in relation to craft *“because it conveys the idea of a border that can never be reached, but is nonetheless intrinsic to any sense of position”*

His book argues that *“craft should be thought of as one of these horizons: as a conceptual limit active throughout modern artistic practice ... craft is not a defined practice but a way of thinking through practices of all kinds... (his) book is about craft under the conditions of modernity, and particularly in relation to modern art.”*

He seems to reflect the problem that non-craftspersons have, that of having a yardstick against which to measure craft especially Fine Craft practice. His argument falters as it switches between the adjective ‘craft’ (to *craft* an object, *“a way of thinking through practices”*) and the noun ‘craft’ which is a unique practice just as ‘art’ or ‘design’.

Ashberry said, “Somebody should tell craftsmen right away that they are artists so they can stop worrying and we can go on enjoying their work as art.” The researcher detects a sense of frustration here as it is so much easier to stop trying to define craft, art, design, and simply call everything art (not FINE art) This then would necessitate only one sort of ‘Fine’ needing to be defined and only one set of criteria to be met.

This appears to be the rule of thumb in the United States of America (USA). Most people the researcher spoke to in the USA felt that a creative person should be known as an artist. They could be working in textiles, ceramics, oil painting, mixed

media, music or any of the creative disciplines. They become known as ‘fibre artists’ or recording artists’ and so on, tagging their specific discipline on to the word artist. Consequently, people working in craft do not like to be identified as crafts persons because they feel that the designation ‘craftsman’ relegates them to material led practice without any intellectual engagement, and it does not allow them the same kudos (standing, status, or esteem) as ‘artist’, especially in the market place.

On the whole, the general perception of crafts is that they fulfil the long tradition of learning and applying established techniques to create artefacts. Although this is true for the artisan there are other aspects to craft as well. The term ‘Artisan<sup>24</sup>’ is applied to one who manufactures or crafts items by hand with hand tools as opposed to mass production or industrial production. An artisan was a skilled manual worker, but not normally the designer or the ‘brains behind the project’. Often the terms ‘artisan’ and ‘craftsman’ are mixed up and used in the wrong context. In the following quote from Alfoldy, the researcher would argue that if there was a definition for ‘professional craft’ or ‘Fine craft practice’ the confusion between artisan and craftsman – especially ‘professional craftspeople’ would not arise.

*“While there are significant numbers of craftspeople considered to be professional, many of these artisans are not producing within the conceptual frameworks demanded by North America’s top prizes, galleries, collectors, and publications, however much they appear to support these hierarchical structures.” (Alfoldy)*

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<sup>24</sup> It is derived from the Italian word ‘artigiano’ meaning a skilled manual worker. These crafted items could be functional such as furniture or baskets or household utensils, or they could be decorative such as jewellery. This term can be applied to the manufacture of soap, bread and/or other foods and beverages, e.g. ‘artisan bread’ ‘artisan soap’ implying that it is made by hand. “During the [Middle Ages](#) the term "artisan" was applied to those who made things or provided services. It did not apply to unskilled laborers. Artisans were divided into two distinct groups: those who operated their own business, and those who did not. Those who owned their businesses were called masters, while the latter were the journeymen and apprentices. One misunderstanding many people have about this social group is that they picture them as "workers" in the modern sense: employed by someone. The most influential group among the artisans were the masters, the business owners. The owners enjoyed a higher social status in their communities.” <http://en.wikipedia.org>



She talks about the “conceptual frameworks” without letting us know what her understanding of these frameworks are but makes a very important point that unless there is a ‘conceptual framework’ accepted by publishers, galleries, collectors and especially funding/prize giving bodies, the criteria for being accepted by these bodies is loose. More often than not it is only if craft is aligned to art and demonstrates art’s conceptual framework that it is accepted because it has not defined its own unique conceptual framework.

Metcalf observes that

*“Defining and evaluating contemporary craft is a vexing business, especially if one claims that craft is a type of art. Of course, craft practitioners have been making exactly that claim ever since Ruskin penned ‘The Nature of Gothic’ (1853). To assert that craft is art assumes that the two are comparable, and implies that the conceptual tools and vocabulary of the fine arts can be applied directly to any craft object, and vice versa. But is that so? Are art and craft similar enough, philosophically, to validate such comparisons? The stock answer would hold that both craft and art are visual, and thus subject to the same formalist visual analysis. However, an examination limited to the formal aspects of craft overlooks the way craft objects are made and used, resulting in a highly distorted view.”*

Here Metcalf exposes the shortcoming of the formalist visual analysis applicable to fine art and shows that art and craft, although both being visual, have different natures and should have a different model for visual analysis. There should therefore be clear criteria for ‘Fine’ craft as there are for ‘Fine’ art in order to identify craft of parallel quality.

Risatti quotes Sennett (“*The Craftsman*.” 2008) in saying

*“Craft, rather than being discussed in its own right and on its own aesthetic terms and merits, is discussed in terms of fine art. ...we must find a way to go beyond simply looking at craft objects as things that have function or are made from certain materials (e.g clay, glass wood, fiber, or metal); and we must begin to see and recognize them in the sense of comprehending them by grasping their essence. Craft and fine art are demonstrably different. I believe*

*that because of these differences, not in spite of them, craft can be an art form, an expressive, artistic endeavour in its own right with its own realm of meaning.”*

That craft can be an “art form” needs clarification. Returning to Metcalf’s statement in which he says “*The stock answer would hold that both craft and art are visual*” the researcher agrees that both craft and art and indeed design, architecture, sculpture, fashion design, landscape design, amongst others are ‘visual’ and ‘artistic’ in that they are all a form of creative expression. However, each has its own unique process, characteristic, and criteria for excellence. One can not be the other, but can complement another and can be utilized by or work in collaboration with another. Everything therefore is an ‘artistic endeavour’ or ‘creative expression’ and that is where the comparison stops. Art in the universal sense of the word is not ‘Fine art’.

Some argue that when contemporary craft is exhibited or if it is selected by a museum, it ceases to be ‘craft’ but becomes art because it is no longer utilitarian. The researcher would argue that craft, if it meets the criteria of ‘Fine Craft practice’ can be exhibited as **Fine** Craft demonstrating that it has all the qualities demanded by the curators, collectors, exhibitors etc that they would demand from **Fine** Art. An example of this would be the exhibition ‘*Future Voices: celebrating diversity*’ linked to the ‘New Craft - Future Voices’ international conference 04 July 2007. This serves to underline the necessity to have clear criteria for identifying ‘Fine Craft practice’

The researcher has searched through the writing of the contributors in the three volumes of “*Craft Perception and Practice, a Canadian discourse.*” She has read the works of historical authors like John Ruskin, and of 20<sup>th</sup> Century writers including,

John Berger, I Frank Michael Owen Jones, Bernat Klein, Leonard Koren and Seonaid Mairi Robertson, and 21<sup>st</sup> Century writers such as; Elizabeth Cumming, Shu Hung, and Joseph Magliaro, Lewis Hyde, Barbara Johns, Wendy Kaplan, Joan Livingstone, and John Ploof, Michael Robinson, Robert Bell, as well as all the writers she has quoted in this literature review, and still finds no definitive answer to the question ‘what is Fine Craft practice?’

Slivka Rosie is quoted as writing in the 1940s:

*“We are as we must be, irretrievably an industrial society. What has happened is this: the crafts have realised their own distinct, necessary and rightful place in it – not in conflict with it, not absorbed into it – but existing within the larger structure, true to their own identity, and to their own continuity. We are not harking back to old methods; we are creating new values in an entirely new situation...”*

Although she wrote this in the 1940’s, the present rising profile of crafts and the discourse surrounding contemporary crafts is still ‘creating new values in an entirely new situation’ and yet, still has no clear definition of a level of craft practice that can be reflective and developmental, and can demonstrate a unique set of thinking skills and the nature of individual vision through continual practice and interrogation. The researcher would argue that this level of craft practice requires clear definition so that a model based on that definition can be developed for interrogating the progress in one’s own practice as well as that of others. This would be greatly beneficial to both craftspeople and non-craftspeople in the growing discourse around craft.

## CONCLUSION

Craft is more than the end product. It is the sum<sup>25</sup> of the whole person. It can be meditative, a tool of healing, a means of friendship, a means of honouring the past and the craftspersons of the past whilst making in the present. It can be a means of preserving personal memories, of having fun, of having a 'voice' and of bridging generations. It is an important means of teaching – often subliminally – character traits of patience, consistency, humility, respect, amongst others, and of teaching skills of making, thinking, planning and general knowledge. From the most humble of craftspeople to the finest craftsperson, the basic lessons are the same, what they do with them is what counts.

The researcher felt that having a unified definition of Fine Craft practice was a priority for practitioners because without it there would be different standards against which to measure our own work and that of others and the confusion would be compounded.

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<sup>25</sup> ,Sum of the whole, might sound like a contradiction, but by saying it this way the researcher is emphasizing that no one part of the person contributes to their craft practice. Everything from the practitioner's past and present experiences; all of their genetic makeup, all of their ideals, faith, training, ... in fact all the facets that make them who they are, contribute to their practice. Hence, 'the sum of the whole, is not a contradiction but an agreement of terms.

## CONTEXTUAL REVIEW

Having been unable to "find" the practitioner's definition in the available literature or on the internet, a search of the field of craft practice was undertaken to determine the practitioners' understanding of craft practice in their own field.

## HISTORICAL AND INDEGENOUS CRAFT

In his article "Replacing the Myth of Modernism", Bruce Metcalf writes,

*"Craft...is defined by four simultaneous identities.*

*First, it must be made substantially by hand. This is the primary root of all craft, the wellspring and reference point for everything else in the field. ... (individual indexical work) (words in red are the researcher's')*

*Craft is medium-specific: it is always identified with a material and the technologies invented to manipulate it. ... (tacit knowledge)*

*Craft is defined by use. (function)*

*Craft is also defined by its past." (context)*

This was a good starting point in understanding Traditional craft. However, Metcalf's definition only looks at the crafted object and is therefore a restricted definition as it implies the ability of the audience to 'read' the intention behind the practice. It also fails to understand that knowledge is developmental and generative. As already stated, craft can not be defined purely on the crafted object.

Drawing on the researcher's empirical knowledge of traditional craft in a 'traditional setting, among the Lunda People, indigenous to North West Zambia, she noted that baskets made by men or women, have been made for the same purpose, with the same skills and techniques passed through the generations, without an individual voice. Some of the craftsmen are very skilled and are called upon to make baskets for the less skilled.

*"Traditional artefacts evolve culturally through successive detections and corrections of bad fit until the resulting forms are good, ...The (craftspeople) had no innate ability to make good (baskets) but 'were simply able to recognize bad (baskets) and their own mistakes'"(Schön p 52)*

However a young woman who had developed beyond what she had been taught was discovered. When coiling the grass, she covered it with discarded biscuit wrappers, and sewed the coils with yarn from stripped down woven polypropylene sacks. (Fig 10) She told the researcher that she wanted to make something that was useful but has a unique beauty. The result is a contemporary but traditional basket. Here was an individual voice, a desire to develop her own practice.

This had not been done before, and the other women derided her for wasting time and effort on something purely utilitarian. In rural Africa, the dwellings have nothing in them that is purely decorative. Questioning this, the researcher discovered that the women had no time for the beauty and innovation embodied in the basket, even though it still served the utilitarian purpose for which it was made. Many other baskets had patterns and symbols woven into them which were acceptable because they were traditional, familiar and had spiritual or ritualistic significance to them, and

sat within collective knowledge. However, when the researcher paid a month's wage for this despised basket, the monetary value made all the women regard the technique from a different perspective and were willing to 'try' the 'new thing'.



**Figure 16 Contemporary coiled basket using grass wrapped in sweet and biscuit wrappers and discarded plastic bags. Insert is a detail of the basket.**

## ‘POPULAR’ CRAFT

Today, ‘craft’ is popular (For this reason it is being called ‘popular’ craft in this thesis.) and everything comes under its banner. Some are more political, some with tongue-in-cheek, some are just for fun, and all call themselves craft. ‘Popular’ craft appears to resist being pigeon-holed or defined. it embraces all and everything that an individual wishes to call craft, the determining factor being that it is “hand made”

Dennis Stevens, in his website, Redefining Crafts, says,

“Certainly this is craft or crafting, just not craft as we commonly know it. It is slightly reminiscent of the 1970’s craft movement, but this a remix; it is witty and it is often nostalgically ironic and it offers biting sarcasm with regard to the presumed role of domestic creativity within our culture. However, a common definition remains elusive.”

Paul J. Smith also comments on this by saying

“Historically craft was identified with producing objects that were necessary to life. Today the word *craft* in America has new connotations. Modern industrialized society eliminates the need to make by hand essentials for living. As a result craft has transcended its traditional role and meaning”.

This ‘popular’ craft and the form of expression it chooses to take, often means that, quality and professionalism has not gone hand-in-hand with this innovation and diversity. Unfortunately, as in every field, high quality, innovation, professional standards, and skilled craftsmanship have often fallen prey to poorly made ‘craft’ items, quantity not quality, cheap materials and inexpensive craft. ‘Quick and Dirty’<sup>26</sup>,

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<sup>26</sup> **Quick-and-dirty** is a term used in reference to anything that is an easy way to implement a solution. Its usage is popular among computer programmers, who use it to describe a crude solution or implementation that is imperfect, inelegant, or otherwise inadequate, but which solves or masks the problem at hand, and is generally faster and easier to put in place than a proper solution.



has replaced the slow and deep practice of high quality craft. To clarify, what is being referred to here is not contemporary craft, but the hobiest craft phenomenon.

Amongst many practitioners of this new craft, it appears that the 'message' becomes the end product. In the first example, the party or clowning activity of balloon sculpture has been utilized to create figures. It makes no pretense to have any quality, endurance, aesthetic, or commercial value. It simply is a message.

In response to his wife's cancer treatments which left her paralyzed, Larry Moss creates a haunted house, made entirely of balloons which draws in the public and contributes to the cancer treatment community every year. He calls it 'Airigami' and it is accepted under the banner of 'Extreme Craft' who call themselves a

*"Compendium of craft masquerading as art, Art masquerading as craft, and craft extending its middle finger"*



**Figure 17 Larry Moss' Balloon Sculpture. "Airigami".**

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Quick-and-dirty solutions often attend to a specific instance of a problem rather than fixing the cause of the more general problem. As such, they are sometimes used to keep an item of software or hardware working temporarily until a proper fix can be made.

The phrase is also frequently used in describing any document or tutorial that gives a brief overview about how to do something, without going into too much detail about why or how it works.

There are, of course, exceptions to the rule. Among the plethora of craft sites Eric Markow and Thom Norris have developed a co-crafting (collaborative practice) combining weaving and glass producing a unique product. They are keeping their methodology secret while they explore the possibilities and play with their materials, shapes and scale. In their work there is evidence of development in their inspiration, experimentation with ideas and materials and intellectual process within their practice. In this evolving work one can read the practitioners' progress of process.



**Figure 18 “Fire Petal” and “Eastern Sunset”  
in Woven Glass by Markow and Norris (photographs  
used by permission by Markow and Norris)**

# CHAPTER 5

## CONCLUSION

It was important to have an initial definition as a yardstick against which to measure the notion of Fine Craft practice. Having developed a hybrid definition from the practitioner's perspective, the researcher verified it through the process of

- Dialogue - on line pilot study questionnaire
- Self evaluation – practice based
- Literature review
- Contextual review

Once this initial definition of Fine Craft practice had been verified, it gave the researcher a tool with which to interrogate the process of progress within contemporary craft practitioners' practice, and in the case study to interrogate the Vine Corridor, ie. historical craft practice.

The initial definition, honed and revised, became the foundation on which to base the Advanced Practice Model towards the understanding and development of Fine Craft practice.

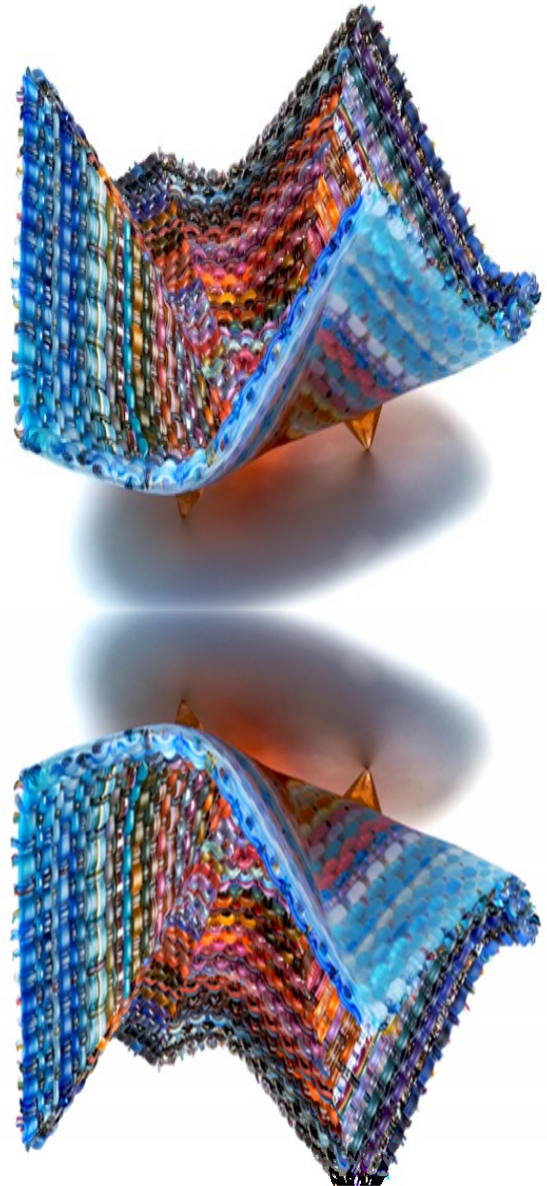
In the next section interviews with contemporary practitioners lead to a refining of the Fine Craft practice definition, and to the development of an Advanced Practice model for the understanding and development of Fine Craft practice

## **Section 2**

### **Contemporary**

### **Craft**

### **Investigation**



**“Fine craft has relational being between the author, the viewer and the crafted object which supports the qualities intended by its author, whilst maintaining its integrity as craft.”  
(Donald)**

# CHAPTER 6

## INTRODUCTION - Background to interviews.

A pilot study was conducted in order to

- verify the questions<sup>27</sup> the researcher wanted to ask when conducting the formal interviews
- decide whether the correct information was being uncovered and to
- test whether the interviewer was leading the questions in order to achieve the answers needed or if the interviewees were being afforded the opportunity to freely give their own answers.

### INTERVIEWEES

#### Subjects for the pilot study.

The researcher put a call to 8 craft practitioners from within the researcher's institution and from crafts people personally known. All of them responded. There appeared to be a willingness to share knowledge and contribute to research. From the 8 practitioners approached, 3 were regrettably not available at the time required and the remaining 5 self-selected to be available. Of those who responded there was one male, four females; of which there was one weaver, one jeweler, one illustrator, one textiles/metalworker and one ceramicist. The age range of this group was between 30-45 years old. The subjects had been practicing their craft (professionally) on average for 10 years. This provided a good cross section for the pilot study. Unfortunately, due to a personal crisis, one of the practitioners of the pilot study could not be interviewed until after the formal interviews had been conducted. However, it

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<sup>27</sup> The questions are included in the appendix.

did not affect the information gathered, the analysis of the information or the questionnaire.

The researcher, being a practitioner herself, knew that craftspeople are notoriously private about their practice. She therefore needed them to be at ease with her and with their surroundings. She sent them an email explaining her research and the reasons for the interview. She asked them where they would feel most comfortable and was prepared to travel to them. She 'chatted' to them on the telephone before the interview so that they were aware of who she was, what her research was about, and what type of questions would be asked. This did mean that if they chose to be interviewed at their home there were bound to be interruptions and the researcher needed to be flexible with time and not be constrained to a one hour interview. These interruptions happened during most of the interviews from phone calls, children, pets, colleagues and personal breaks.

#### Subjects for the formal interviews

The subjects for the formal interviews were those that responded from the 10 invitations sent out to practitioners who were established professionals. These names were carefully chosen from craftspeople the interviewer had been exposed to and from practitioners listed on the Craft Scotland website.

The criteria for the choices made were;

- The craftspeople had to be well established in their field,
- had to be consistently focused on their chosen discipline – not diversified or having moved into another disciplines

- had to be recognized nationally and internationally for their work
- had to be consistently producing new work
- had to be producing singular products – recognizable as having been made by them.

The researcher contacted 10 craftspeople from a variety of age groups and disciplines, both male and female, of which 4 agreed to be interviewed. Among those, were two jewelers, one textile practitioner, and one fiber artist. The ratio was one male and three females. The age range of this group was between 45-65 years old and they had been practicing their craft on average for more than 20 years. These practitioners expressed their willingness to be interviewed to further PhD research, and felt honored by the recognition of their professional standing.

Initially, all the interviewees – both pilot and formal - were named subjects A-1, B-2, C-3, as they were interviewed. However, some of the interviewees were worried about where they had been placed in a perceived 'hierarchy' of Fine Craft, therefore the researcher assigned them all numbers from 1-9 randomly whilst analyzing them as two separate groups. This maintained their anonymity, and conformed to an ethical protocol. However, their visual information and the transcripts of the interviews could quite easily be identified by people who had knowledge of their work and of their discipline. Therefore, in order to maintain anonymity, within the transcripts, the practitioners will be identified by their allocated numbers and not by their names. It is therefore not possible to put visuals of their work into this thesis as they would identify the practitioners.

While conducting the interviews, the researcher used a dictaphone with the participant's permission, and took notes. These notes were completed by listening to the dictaphone. The interview would then be précised within a visual 'map' so that the researcher (who is a visual thinker) could 'see' the interview and the information without having to plough through copious notes.

Protocol for questionnaires.

1. When the request for interviewees was sent out electronically, the researcher introduced herself and requested an interview with the practitioner. She then gave a background to her research being careful not to offer any information that could 'lead the interviewee's answers'. For example, it was explained that the researcher was PhD investigator researching the aesthetic qualities embodied in Fine Craft practice, (with no explanation of her perception of what Fine craft was) and that she needed to interview contemporary professional practitioners (omitting the word craft) This was designed to allow the practitioner to assume that s/he was perceived as being a 'Fine Craft' practitioner; had been singled out as worthy of being interviewed; and would be contributing to PhD research. The answers to questions the researcher asked would be confident of being fresh and spontaneous rather than being led by what the interviewee thought the researcher wanted to hear.



# CHAPTER 7

## Initial Fine Craft Practice definition and modifications

The researcher's initial working definition of Fine Craft was in 4 parts. [The diagram below is a duplicate of the initial diagram to save the reader from paging back.] These four Parts formed four quadrants headed 'Intuitive,' 'Rational,' 'Analytical' and 'Interpretative'

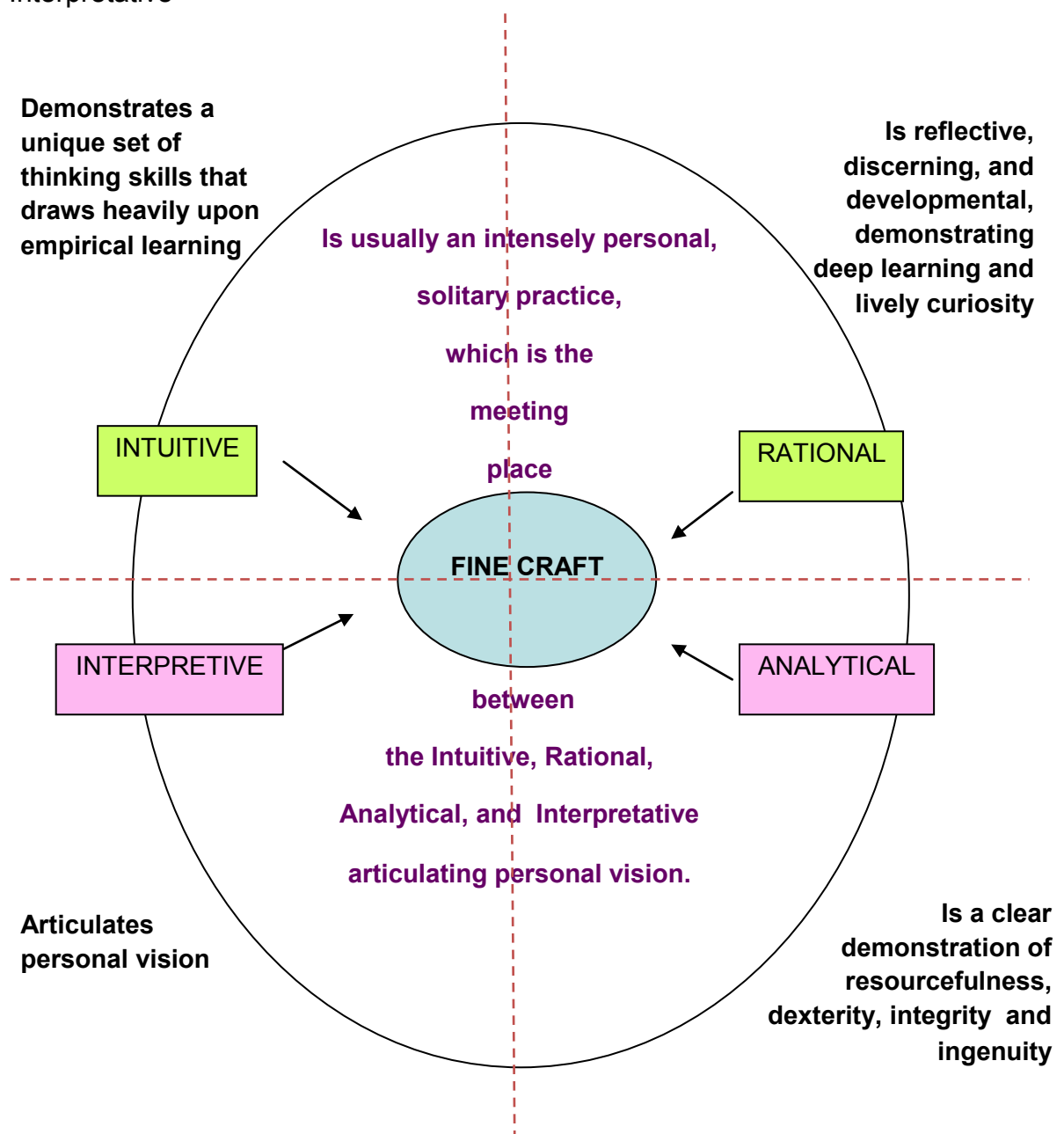


Figure 19 (Duplicate of) Working definition of Fine Craft Practice (fig 1).

She felt that it was necessary to change the headings of the quadrants to Inspiration (intuitive), Incubation (rational), Investigation (investigation) and Interpretation (this was not changed). A deeper explanation of each category heading is found in the definition.

The new categories better reflected the language of craft, and better served craftspeople who felt that the academic language frequently used by writers of craft was often incomprehensible to them and they wanted to be able to relate better to writing that was ostensibly about their discipline.

Although the definition had not changed, the meaning in each category was developed and the quadrants changed to reflect the language of the practitioner. This is reflected in the revised definition below. After interviews with practitioners and analysis of the data gathered, the researcher realized that the revised definition of Fine Craft formed part of an Advanced Practice Model which became a yardstick against which to measure the practice of the interviewees and one's own practice and to note the gaps which need to be addressed in order for that practice to develop towards Fine Craft.

The order of the questions in the questionnaire being developed to interview contemporary practitioners, therefore, fell under each section of the definition with its new categories.

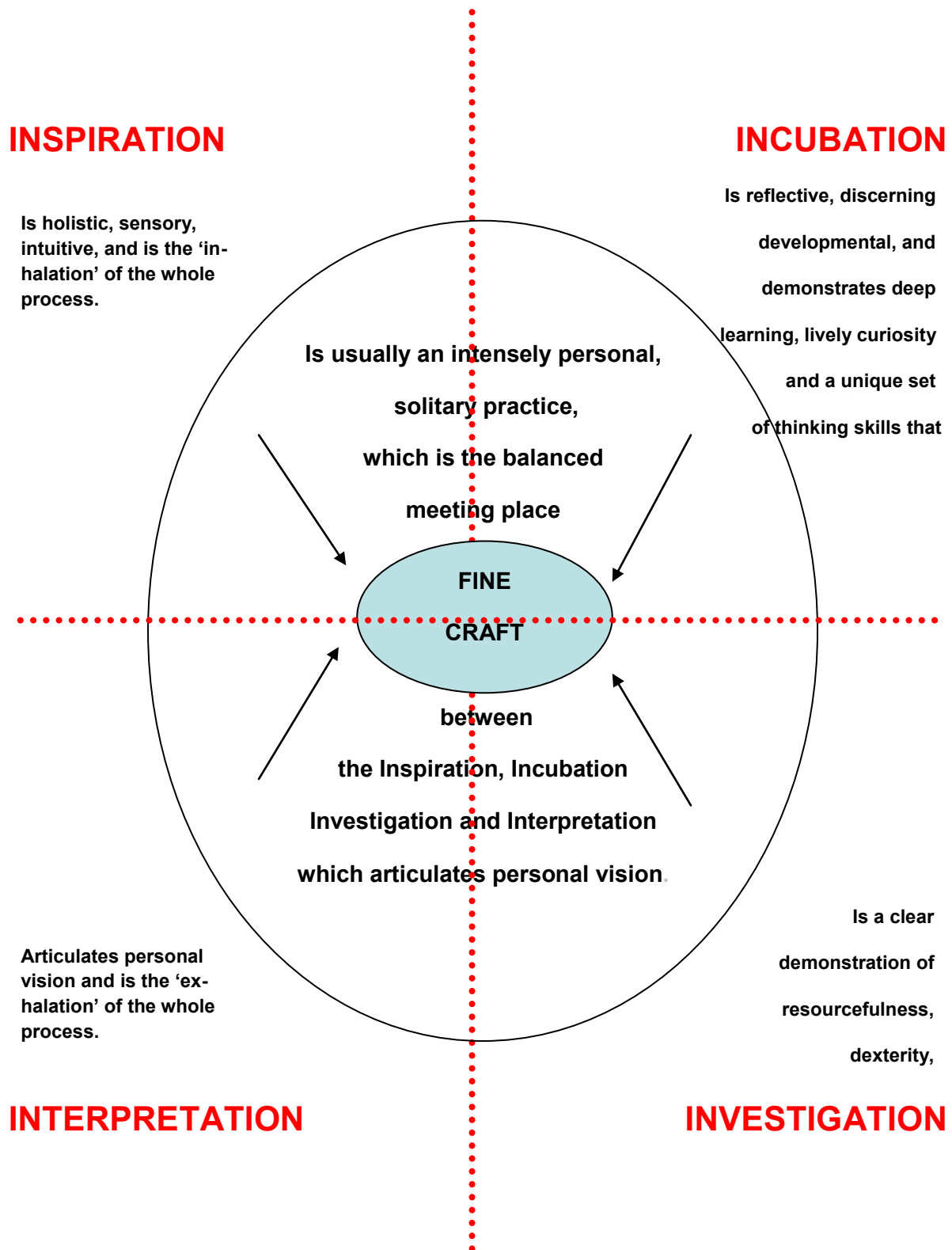


Figure 20 Revised definition of Fine Craft Practice

Section 1 of the questions related to inspiration<sup>28</sup> and sought to identify as many sources of inspiration that were common to all the practitioners interviewed. The questions relating to inspiration were also designed to establish trust between the researcher and interviewee. These questions were more lighthearted, quite easy to answer, and perceived to be fun. This section is part of the taught model in education, and therefore all practitioners are familiar with the area of inspiration.

Once a rapport had been established, the researcher could quickly move into the questions relating to incubation and investigation, which would reveal the developmental area of the practitioner. These are the areas most private and least likely to be shared. In these sections the researcher moved away from the taught model, into areas of private, independent, personal development which revealed the largely hidden, rational side of professional craft practice.

The interpretation category reverted again to the taught model, with which the practitioners were familiar. However, in this category, the practitioners could reflect about what their responses had been in the previous two sections and thus they would reveal more than merely 'an interpretation of inspiration'.

These categories will be further explained in chapter 10

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<sup>28</sup> Inspiration = the process that practitioners use as a generative process to bring into being a visual framework.

## CHAPTER 8

# SETTING UP THE QUESTIONNAIRE

Note - Words in italics are the questionnaire and the words not in italics are the explanatory notes.

**INTRODUCTION** (This gave an opportunity for the researcher to reaffirm with the interviewee what her research was about, how the interview would be conducted, what measures would be taken to maintain their anonymity and that anything said within the framework of the interview that was not relevant to the research – i.e. personal information – would not be divulged)

*NAME*.....

*AGE*.....

*CRAFT* (The researcher felt that it was important to know if the interviewee's craft sustained them completely or if they either supplemented their craft with another occupation that was their 'bread and butter' to enable their craft practice. Although this did not relate to the analysis of the interviews, it could be used at a later date. The researcher is aware that in the market place, craft practice is seldom able to sustain the practitioner and craft is seldom afforded the same financial value as other disciplines.)

*OCCUPATION* (The researcher was curious to see if this related to the interviewee's craft or not. If it did, it could prove to be a source of inspiration and/or reflection for the interviewer)

*DESIGNATION (what do you call yourself?)* (This question referred back to the discourses and electronic interviews conducted. In them practitioners had noted that they felt uncomfortable with the term craftsman/woman. This related back to the discourses held with professional practitioners within the institution who preferred not to be known as craftspeople as they felt it stigmatized them, and denigrated their work.)

*DATE.....TIME.....PLACE* (The interviews were held where the interviewee would feel most comfortable.)

1(One) Interviewee of the pilot group, who was in the local vicinity most weekdays, came to the researcher's home as it was most convenient to them. However, the researcher had previously visited their studio and home, and there was a relationship of trust between the practitioner and researcher.

3 Interviewees from the pilot group and 1 from the formal group preferred to meet in their office. The researcher perceived that they did not know the researcher very well, nor did they feel comfortable allowing someone into their private space – particularly their studio. However, once the interview was underway, the researcher was invited to visit 2 of them in their studios.

From the formal group, 3 invited the researcher to their studio. 1 interviewee from the pilot group, asked the researcher to come to their home because their studio was not 'up and running' although the researcher was shown the studio and how it would look after renovations. The researcher concluded that these practitioners trusted her and felt at ease allowing her into their private 'sanctuary' or space. The researcher believes that a craftsperson's studio is more private, more personal and more intimate to them than their home. Some might allow visitors while they are not

working, but seldom allow someone to observe them working. It was a privilege the researcher did not take lightly.)

## **SECTION 1**

- 1) *What was the last thing –visually- that you really looked at?*
  - a) *What was it that captivated you in it? (Light, colour, narrative, form,)*
  - b) *In what way did it inspire you?*
  - c) *Could you draw it for me?*

The intention behind these questions was to find out how the interviewee looked at things that inspire him/her.

‘In-spire’, in this instance, being that intake of breath, that moment of “Wow” or that moment when something captures the attention of the viewer in such a way as to make them look more intently. Lewis Hyde in ‘The Gift’ quotes Whitman when he says

“These gestures – **the inhalation and the exhalation, the reception and the bestowal** – are the structuring elements of the poem, the active and passive phases of self in the gifted state.”(pg 174)

The researcher’s understanding of Whitman’s description of inspiration is that it is an ‘in-spiration’ – a ‘breathing in’ and it is a gift to ‘me’. ‘I’ take it and imbibe or incubate it until it becomes ‘me.’ Out of this new thing that has grown within ‘me’ and ‘my’ thinking, ‘I’ make a gift which is the communication (in whatever manner, be it craft or art or music etc.) from ‘me’ to ‘you’. ‘You’ take the gift and give ‘me’ a gift in return (pleasure, appreciation, communication) This then can become new inspiration for new work, something new each time. It is a cycle: new identity follows old.

Therefore the researcher wanted to find out if this inspiration came from the same source each time or if the source changed. The importance of this being that if the source or focus remained the same perhaps the inspiration would become deeper and more intense each time, or if the inspiration was always changing perhaps the work would be more shallow, hence the follow-on questions below. Asking the participant to draw it for the researcher allows the interviewee to put down in visual form what they remember about the object of fascination. The researcher is a visual thinker and remembers and stores things visually in her mind. It is her contention that craftspeople are visual thinkers and use drawing to think through problems within their craft projects, and often in other areas of their life too.

2) *Does your inspiration normally come from the same source?*

i) *Why is this source important to you?*

3) *Do you feel you are intuitive – in your making and/or thinking?*

i) *What do you mean by intuitive?*

A friend of the researcher, Paul Renan, had commented that he felt that an artist is 'Intuitive' because he created from a private world within him/herself, which nothing outside of it can disturb or affect, and into which he/she can retreat in order to think and create. He felt that only artists have this ability. He believed that "Art operated in the realm of the intuitive and rational, and craft in the realm of the analytical and the interpretative. *Composers* (of which he was one, and therefore used this example) were artists, and *musicians* – no matter how skilled – were craftsmen, analyzing and interpreting the composer's work." The implication being that whilst art was purely an intellectual and intuitive practice and thus on a higher 'plain', craft was relegated to



the realm where there was no intellectual process other than analyzing the creativity of the artist and interpreting his/her work.

The researcher fundamentally disagreed with him and wanted to find out if the craft practitioners felt they were intuitive and what their understanding of intuition was.

4) *Do you have a natural affinity for your materials?*

i) *Where do you think this comes from? - (exposure, background, 'education')*

5) *Most makers say "I'm itching to make" or "I feel compelled to make". Do you have this compulsion or drive?*

i) *Where do you think this drive comes from?*

These two questions go back to the beginning of the section of 'Traditional Craft' and the discourses. All the participants have expressed –amongst other things;

- need to make,
- sensory affinity to their materials
- affinity with their tools and materials
- connectedness and whole experience

The researcher wanted to find out if

- a) Professional practitioners also express an affinity for their materials and tools,
- b) Whether it was a sensory affinity (smell, texture) or not, whether this came from being exposed to it through family background or education or whether it was something within the individual which was nurtured at some point of their life.
- c) Whether this was a fundamental tenet of craft practice.
- d) Whether inspiration is triggered by visual and/or sensory stimuli.

## **SECTION 2**

1) *Do you 'incubate' a project? (thinking and mulling it over)*

The researcher believes that professional craft practice has an intellectual aspect to it as well as the practical aspect. In a climate of instant gratification, the researcher wanted to find out if contemporary practitioners spent time in a rational process, whether that time was a long time or a short time. The market appears to want 'new' things every day and quick answers to problems or quick design solutions. Do professional crafts practitioners also feel the need to comply with the demands of the market, or do they 'march to a different beat?' The researcher believes it is a fundamental tenet of craft practice to have a slow, deep (reflective) process. This again, links back to the discourses. (see transcripts of discourses in the appendix)

*2) How long does it normally take from being inspired to think your project through?*

*i) Can you draw your thinking process for me?*

*ii) Is it important for you to visualize your thinking?*

*(a) Why do you do this?*

*(b) How do you do this?*

The researcher wanted to capture the silent process of the crafts person. Drawing is a visualization process that most practitioners use. These drawings are not works of art, but are usually a sketch that visualize their thinking, bring a further dimension to their thinking; is part of tactile learning and thinking; and is an explanatory tool. Drawing the thinking process is not an easy task. It made the interviewee stop and assess how they think and what their process was in thinking through a project. In most cases the interviewee was intrigued by what they had drawn, and in some cases they were challenged by the lack of focus, or 'shallowness' of their thinking. This visualization helped them and the researcher to understand 'visually' what was going on in their mind. It captured the 'nebulous' or 'spider web' of their thinking, and

revealed a collaboration with self as they engaged in a private, silent, dialogue with themselves, linking their physical, rational, emotional and spiritual beings in their practice.

*3) Do you immerse yourself in the subject matter of your project? – need to know everything about it, research it, etc?*

*iii) When you are thinking out a project, (incubating) do you involve your intellect, and/or emotions?*

The researcher wanted to discover if the craftsperson involved all of themselves in their process, or if it was purely an intellectual or emotional process. The researcher believes that craft practice is holistic and involves all of the person and their life experiences. She needed to know if this was true or not.

*4) Do you talk about it or is it too precious (private) until it is ready?*

*5) Is your 'incubation' process very private?*

From the discourses at the beginning of the thesis, it was noted that the general concept of Fine Craft practice was that it was an intensely private practice. It was not collaborative, practitioners preferred to work alone and think through their projects privately. The questions above could corroborate or disprove this.

*6) What do you look for in someone's work when you are looking for signs of an intellectual (rational/or thinking) process?*

This question would reveal what practitioners were looking for in someone else's work and if they could articulate what it was they were looking for. It would also

reveal if they looked for the same qualities in their own work. It would also reveal to the researcher if she was looking for the same qualities when she looked at craft work.

### **SECTION 3**

1) Do you experiment/prototype/sample?

i) At what point do you start experimenting?

The researcher wanted to discover if it was common practice for professional practitioners to prototype and/or experiment; how they did this and with what. She also wanted to discover if this prototyping contributed to the incubation process and/or the inspiration process. The practitioners interviewed in the first discourse, spoke about 'Eureka moments' when experimenting, and that these moments had contributed to both their inspiration and to their thinking processes. They also spoke about being 'lucky' and 'making their own luck'. This needed to be established through these questions.

2) *How do you experiment? (Sampling, drawing, photographing)*

3) *With what do you experiment? (Materials, colour, form, pattern, light, texture, imagery, concepts.)*

4) *Is the experimenting part of your inspiration or part of your thinking process or both?*

i) *How much do you think they contribute to each other? (thinking, playing, inspiration)*

ii) *Can you explain that?*

5) *Is this process something you do instinctively, or is it something that has come through experience or were you taught to do this?*

Question number 5 was asked to establish if this was a taught process – within schools, secondary and tertiary education – or if it was inherently a process they did because of their own gifting. The researcher also wanted to find out if, as the practitioners developed their work, they progressed away from the traditional taught model<sup>29</sup> in order to develop independence of thought and articulation of their own personal language.

#### **SECTION 4**

*1) How much of your self is in your craft? (Your politics, beliefs, values, background, character)*

This question would further reveal how holistic the interviewee's practice is. This question and the following questions would further reveal the importance to the practitioner (or non –importance) to have a 'voice' or message in their work, or if it was more important to take authorship of their work – ie to reveal their whole self in their work, and how they would do this in their practice. This would further reveal the developmental model.

*2) Do you feel that you have something to 'say' in your work?*

- *How do you say it?*
- *How important do you think it is to have a message/voice in your work?*
- *Do you feel that this message is 'readable' by the viewers?*

*3) How do you read the 'voice' or 'message' in someone else's work?*

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<sup>29</sup> In the traditional model, students are taught to find inspiration and develop that inspiration through their sketchbooks towards their own interpretation. There is an acknowledgement of some thinking and experimenting, but the rational and analytical process is not usually taught. Perhaps this is due to the 'instant' nature of contemporary society, and the need for working quickly to produce the product for the client rather than the deep slow process of the craftsman.

4) *Do you feel you have a personal aesthetic you try to embody in your work?*

- *What do you mean by 'personal aesthetic'?*

This question was to illicit their meaning of personal aesthetic and to ascertain if this was different from a 'voice' and 'message' or 'taking authorship'. These questions all contributed to their interpretation through their own work, and how they worked towards achieving what they had envisaged when inspired.

### **LAST QUESTION**

*As a professional ..... what was/is the single most important personal quality that has brought you to this point in your work?*

The reason for asking this question was to understand the qualities and the personal drive and passion which contributed to the practitioner becoming a professional or Fine craft practitioner.

### **CLOSEING COMMENTS**

*Is there anything that you would like to add?*

*Is there anything you would like to ask me?*

*Thank you.*

# CHAPTER 9

## EXAMPLE OF AN INTERVIEW CONDUCTED.

### Subject 5. Pilot

Age group, 31-40

Craft, -Textiles

Other occupation, - Lecturer

This practitioner operated as a 'Designer/Maker'

### SECTION 1

- 1) What was the last thing –visually- that you really looked at?
  - b) What was it that captivated you in it? (Light, colour, narrative, form,)
  - c) In what way did it inspire you?
  - d) Could you draw it for me?

*"The last thing I really looked at was something someone had made; low quality, not finished, course, strong smell, bad execution. I did not like it. It didn't inspire me, in fact it repelled me."*

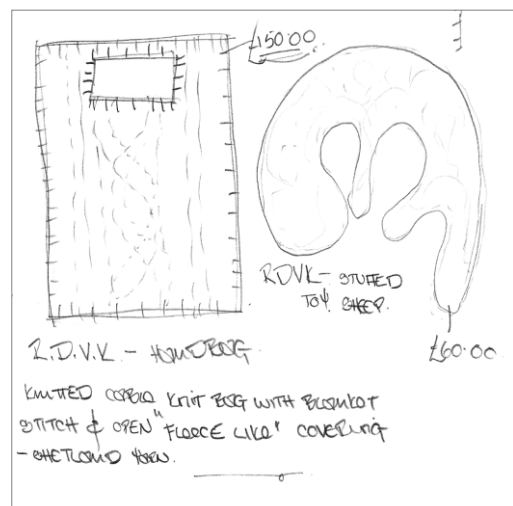


Figure 21 "Last thing I really looked at"

- 2) Does your inspiration normally come from the same source?

a. Why is this source important to you?

*“My inspiration comes from*

- *Scottish land and seascape (nature)*
- *References from my travels – new places (travel)*
- *My immediate surroundings – what I walk and drive through every day – familiar places (nature)*
- *I love colours; the different seasons; juxtapositions of light against dark;(colour and tone)*
- *I’m always looking at textures and the patterns they make; smooth against hard or gnarled; (texture and pattern)*
- *I am drawn to the smell, texture and quality of my materials.(sensory)*
- *Stories especially my story.(self history)*

3) Do you feel you are intuitive – in your making and/or thinking?

a. What do you mean by intuitive?

*“Yes I am intuitive. Intuition means to go with the feeling; act spontaneously. I am spontaneous in my looking at things, my interaction with people and my recording of things that interest me”*

4) Do you have a natural affinity for your materials?

*“Yes!”*

A) Where do you think this comes from? - (exposure, background, ‘education’)

*“I think I’ve a natural affinity to MAKE ... in my teens I was quite interested in fashion and textiles and how things were put together, and I was always building things, constructing things when I was a child, or a teenager*

*And I did an HND in spatial design ... the best bits of that were the making stuff. I REALLY liked the constructing, the making.”*

5) Most makers say “I’m itching to make” or “I feel compelled to make”. Do you have this compulsion or drive?

i) Where do you think this drive comes from?



*"I am driven! I HAVE to make! I am restless and grumpy and go crazy if I can't make. I need to get in the zone of rhythm, reflection and refuge in my making. I need to leave my mark"*

## **SECTION 2**

1) Do you 'incubate' a project? (thinking and mulling it over)

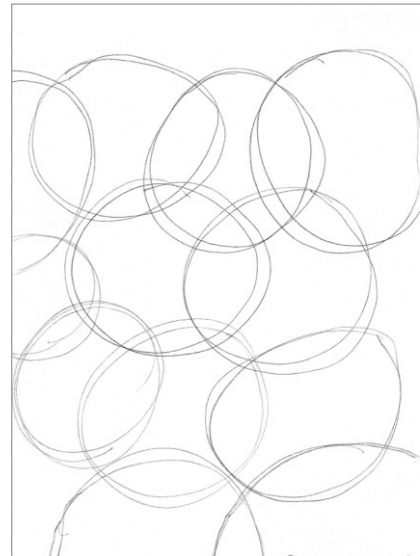
*"Not really, not consciously"*

2) How long does it normally take from being inspired to think your project through?

*"Oh I think things filter down. Definitely. Definitely filter down – and that could be a matter of months or even years for things to filter down... becomes a lifestyle. But then I need to respond quite quickly."*

iv) Can you draw your thinking process for me?

*"Many pulsating circles each predominant in their own time, ever moving "Nothing is in isolation; everything's linked; it's a lifestyle choice - encompassing everything; pulsating, changing, one area comes up then another, focus changes all the time,... unfocused. I can see them pulsing, the one kinda grows more importantly and then kinda gets less again, they change again, depending on what's going on. And that's kinda affected by time, finances, motivation, energy, "*



**Figure 22 "My thinking process"**

ii) Is it important for you to visualize your thinking?

(a) Why do you do this?

(b) How do you do this?

*"I hardly ever do it consciously. I zone out when working and making allows me occasional thinking time, but I keep sketchbooks (journals) mainly text based and very quick scribbly drawings planning out things"*

3) Do you immerse yourself in the subject matter of your project? – need to know everything about it, research it, etc?

*“Oh I do that when I’m making! I get lost in it. I get completely lost”*

v) When you are thinking out a project, (incubating) do you involve your intellect, and/or emotions?

*“It kind of encompasses EVERYTHING! I don’t go home and take off my designer-maker hat and become something else. It’s kinda like it’s the way I live my life, the way I dress, it’s the way I eat, it’s the choices I make, the kind of coffee shop I go to, it’s the restaurants I eat in the shops I buy my clothes in, ummm, ... it encompasses everything! It doesn’t stand in isolation from anything else. I can’t do that. I can’t differentiate ... I can’t put it aside. It’s kinda something that’s always there”.*

4) Do you talk about it or is it too precious (private) until it is ready?

*“No I don’t mind people seeing me in the studio. I quite like the fact that people can see the process, ‘cos it makes it more real to them. I’m happy to share my thoughts.”*

5) Is your ‘incubation’ process very private?

*“No.”*

6) What do you look for in someone’s work when you are looking for signs of an intellectual (rational/or thinking) process?

*“What I like is the history of that piece, the story, what that piece comes to us with. I love that! I love that! It’s a contact with the maker.”*

### **SECTION 3**

1) Do you experiment/prototype/sample?

- *“Used to sample all the time, There’s a very, very small amount of sampling and prototyping going on. Not as much as I would like.”*

- *“...no time for prototyping or experimenting now”*
- *“Would maybe go back to it. ... I don’t believe that my work has changed much”*
- *“Experiment a little while making. I’m designing while I am making”.*
- *“Work on previous knowledge of materials, tools and techniques.”*

i) With what?

*“Mainly colour and texture.”*

ii) At what point do you start experimenting?

*“... only while making.”*

2) How do you experiment? (Sampling, drawing, photographing)

3) With what do you experiment? (Materials, colour, form, pattern, light, texture, imagery, concepts.)

*“...colour and texture,” (while making)*

4) Is the experimenting part of your inspiration or part of your thinking process or both?

i) How much do you think they contribute to each other? (thinking, playing, inspiration)

ii) Can you explain that?

This question became redundant as the interviewee did not prototype or experiment except occasionally with colour and/or texture.

5) Is this process something you do instinctively, or is it something that has come through experience or were you taught to do this?

*“If I was to give you a percentage I would say that 75% of it is me and 25% of it is taught and maybe honed”*

## **SECTION 4**

1) How much of your self is in your craft? (Your politics, beliefs, values, background, character)

*“101%! Yep. It’s ALL about ME. It IS all about me.”*

2) Do you feel that you have something to ‘say’ in your work?

- How do you say it?
- How important do you think it is to have a message/voice in your work?
- Do you feel that this message is ‘readable’ by the viewers?

*“I’m challenging people’s ideas of what CAN be done. You know I’m giving something different to the community, to the world, in terms of what I do. I’m kinda making people think about what’s possible”*

3) How do you read the ‘voice’ or ‘message’ in someone else’s work?

*“I know who the maker is. I have a personal contact with them, or I have had. So it’s more about that person,”*

4) Do you feel you have a personal aesthetic you try to embody in your work?

- What do you mean by ‘personal aesthetic’?

*“I went to the DCA for the Craft Focus thing and saw that they had Chris Keenan ceramics and I thought ‘Oh I know him! I’ve got some of his work’ I got quite excited, and that was brilliant for me. It made me think of the times we had had together and his stories, and his connections and stuff, so that was great! I love all that!”*

Here the interviewee did not answer the question in terms of personal aesthetics, but rather in terms of what he/she would be looking for in the way of personal story, recognition of the object because of personal knowledge of the maker. The ‘aesthetic’ was the makers voice not the Kantian theory of Aesthetics.

### **LAST QUESTION**

As a professional, what was/is the single most important personal quality that has brought you to this point in your work?

*“Flexibility! - in thinking, in approach, to change.”*

### **CLOSEING COMMENTS**

Is there anything that you would like to add?

Is there anything you would like to ask me?

Thank you.

# CHAPTER 10

## ANALYSIS METHODOLOGY OF INTERVIEWS.

Below is an example of the visualization of the information gathered from the previous interview. It has been divided into 4 quadrants which relate to the 4 quadrants of the definition.

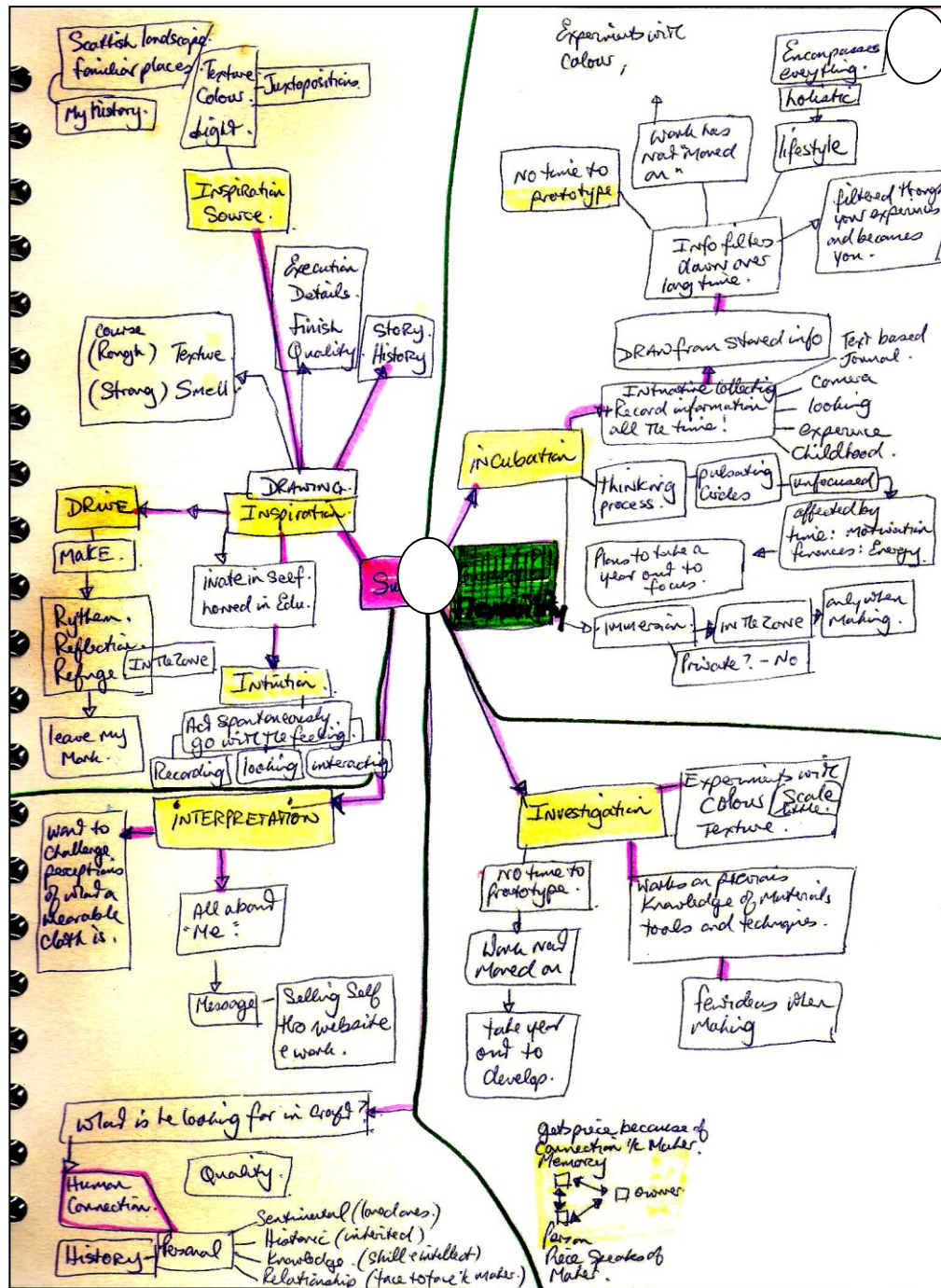


Figure 23 Visual précis of interview '5'

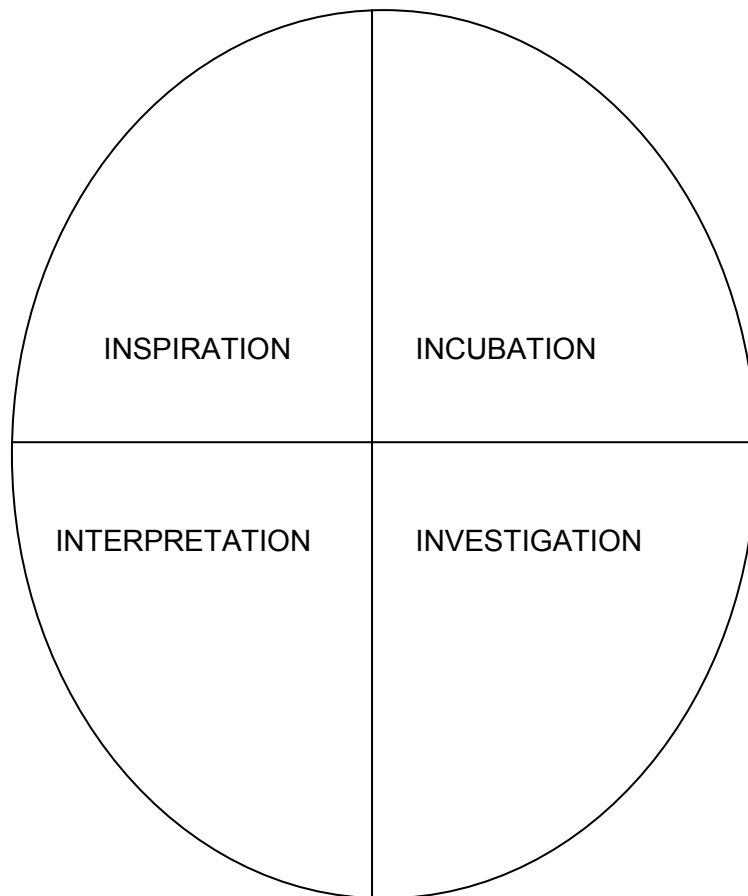
In order to test if the circle with 4 quadrants was the best option for the visualization of the analysis, the researcher decided to try other methods as well.

First a chart was drawn up to plot the information gleaned from each of the interviewees. This was not successful because the information needed to be read and could not be analyzed quickly.

	<b>INSPIRATION</b>			
	<b>Last intense looking</b>	<b>Drawing</b>	<b>Source</b>	<b>Immersion</b>
Sub. A	Work for sale, repelled strong smell, badly finished, bad texture, cost, finish.	items for sale details, textures, shape,	Scottish landscape textures, colours changes, light, new places	walking, driving, travelling photographing, looking essence, nuances, detail
Sub. B.	Tree; essence, shape colour, pattern, texture smell, details.	tree, movement, shape, essence of. form,	Science and Nature	Goethe's looking deeply immersed in subject and essence
Sub. C	Frost, light, colour, structure ,layers	frost on stake	nature, foreign places, decay and layers	in 'spirit' and feelings of it rather than the reality of it.
Sub. D.	Sculptured forms conversations'	forms, 'conversations' grouping, details	communication people, dialogues, scenarios, 'capturing what people say' body language too	essence of communication, nuances, interacting with people
	<b>Drive</b>		<b>Intuition</b>	
<b>Sub. A</b>	<b>Yes!</b> Driven! Stressed if not making, happiest most peaceful when making; rhythm contemplation, lost in work		Act spontaneously responding to work, in thinking and interacting with others	
<b>Sub. B</b>	<b>Yes!</b> It's who I am. I'm happiest when making zone' into work, lost in work		access to other types of knowledge, a sense of knowing	
<b>Sub. C</b>	<b>Yes.</b> 'natural to do' curiosity, need to know. My own world		"In step with your making" ie with materials, tools, and techniques. second nature.	
<b>Sub. D</b>	<b>Yes!</b> Just HAVE to draw, visualize,		Honesty, instinctive knowing, informed choices. Opposite to following procedures	

Further visual précis of interviews can be found in the appendix.

Given the difficulty for the researcher to identify common threads in the charts above, she returned to the circle with 4 quadrants.



The researcher decided to use a circle divided into 4 quadrants in order to make the information more visual and easier to compare. Each unit of information is represented as a 'slice' of a circle. The circle spoke to the researcher of the holistic nature of craft, incorporating the whole person in the practice. It also related to the spiritual (inspiration) mental (incubation) physical (investigation) and social (interpretation) aspects of any person's development as a rounded and balanced individual.



It was not logical to include all the forms of inspiration that could be included in one quadrant of a circle. In the selection of diagrams below, the data was plotted as the interviewee had given the information. This meant that not one of the diagrams had any real common thread and therefore could not be compared properly. Although the 4 quadrants had been decided on, the segments within those quadrants had not.

The researcher, therefore, decided to wait until she had interviewed the practitioners in the pilot study before deciding on the number of 'slices' in each quadrant by finding the common threads in the interviews.

The information from the interviews fell into a number of common categories. Rather than have many categories, the logical thing would be to find common threads and log the information under these categories. IE Rather than have the following recorded under 'Inspiration' – nature, colour, light, texture, layers, landscape, Scottish landscape,

garden, flowers, trees, pattern, rhythms, - which would afford superfluous data, and confuse the issue, it was logical to group the data into sections. Patterns needed to be found and bestowed to the data, and contrasts and similarities found.

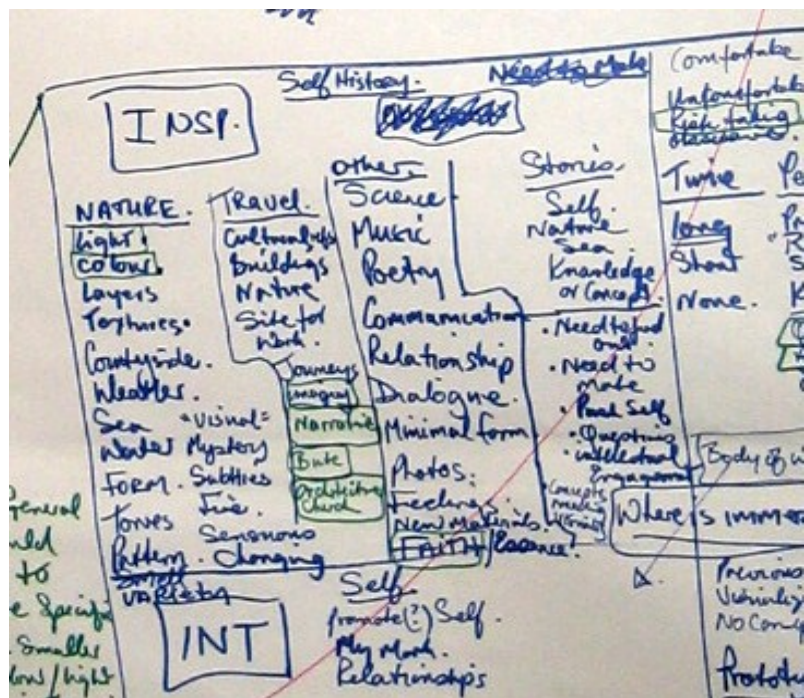


Figure 24 Charting information under the inspiration category

It was logical to have the same number of segments in each quadrant of the circle. There was no subliminal reason to having eight segments in each of the four sections.

Trying to plot all the individual information on each individual chart became meaningless. It would necessitate the reader personally scrutinizing each chart and was as effective as reading the information in the text of this thesis. It was necessary to create one master chart onto which the data could be grouped logically. It also necessitated a balance or weighting system so that the reader could 'see' immediately without having to read each segment of each quadrant of the chart.

The example of this can be seen in the charts below.



The information from the interviews fell into a number of common categories. Rather than have many categories, the logical thing would be to find common threads and log the information under these categories. IE Rather than have the following recorded under 'Inspiration' – nature, colour, light, texture, layers, landscape, Scottish landscape, garden, flowers, trees, pattern, rhythms, - which would afford superfluous data, and confuse the issue, it was logical to group the data into sections. Patterns needed to be found and bestowed to the data, and contrasts and similarities found.

## **Category 1.**

(*Inspiration* links to the term '**Visual sourcing**' in the PFFCP project)

Under **Inspiration** interviewees mentioned;

Nature, light, colour, layers, country side, water, sea, form, tones, trees, patters, smells, variety, 'visual-scape' mystery of nature, subtleties, fire, sensuality, change.

Travel, cultural references, 'newness' buildings, different nature, new site for work, journeys, narrative, people, architecture, churches.

'Other', science, music, poetry, communication, relationship, dialogue, minimal form, exhibition, photos, feelings, new materials, faith, politics, beliefs.

Stories, own story, other's stories, self, stories of the sea – subjects that interest one, concepts, new knowledge,, need to find out, need to make my mark, need to push self, need to find answers, intellectual engagement, concepts that need to be visualized.

The information under the heading 'Inspiration' was placed into these categories.

<u>NATURE</u>	<u>PLACES</u>	<u>NARRATIVE</u>	<u>FAITH</u>
Details; ever changing; layers; country side; sea; water, form, trees, smells, variety, 'visual- scape' mystery of nature, subtleties, fire, sensuality,	Travel Local surroundings New places, cultural references, 'newness' buildings, different nature, new site for work, journeys, people, architecture, churches.	Self stories Other's stories Historic and ethnic stories, stories of the sea	Politics Other's faith Feel strongly about beliefs.

<u>SPECIFIC</u>	<u>CONCEPTS</u>	<u>HISTORY</u>	<u>OTHER</u>
Light Colour tones, changing. texture patterns	subjects that interest one, new knowledge, need to find out, need to make my mark, need to push self, need to find answers, intellectual engagement, concepts that need to be visualized.	Own history Local history General history history of the past, histories of other cultures and events,	Music Poetry Science communication, relationship dialogue, minimal form, exhibitions, photos, feelings, new materials, 'Essence' of place or subject

Under Inspiration<sup>30</sup> ("in-spiration) the following categories were made.

**NATURE** – This includes Nature's, mystery, variety, and changeableness.

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<sup>30</sup> The Gift. "The initial event of the poem and of Whitman's aesthetic, is the gratuitous, commanding, strange and satisfying entry into the self of something that was previously separate and distinct. The corresponding gesture on Whitman's part is to give himself away. 'Adorning myself to give of myself on the first that will take me' He bequeath[s] Poems and Essays as nutriments to the Nation just as he bequeaths himself 'to the dirt to grow from the grass [he] love[s] These gestures – **the inhalation and the exhalation, the reception and the bestowal** – are the structuring elements of the poem, the active and passive phases of self in the gifted state."

"In sympathy the poet **receives (inhales, absorbs,)** the embodied presences of creation into the self; in pride he **asserts (exhales, emanates) his being** out towards others. As with any other respiration, this activity keeps him alive."

*"Dazzling and tremendous how quick the sunrise would kill me,*

*If I could not now and always send sunrise out of me."*

> inspiration > gift to me > I take it and imbibe it until it becomes me > Out of this new thing, I make a gift which is the communication from me to you > You take the gift and give me a gift in return (pleasure, appreciation, communication) > this then becomes new inspiration for new work, something new each time. It is a cycle: new identity follows old.



**PLACES** – Interviewees were inspired by foreign places (including places they travelled to or once lived in) and familiar places transversed daily and they were also inspired by memories of past places whether these places were real or imaginary.

**CONCEPTS** – In this category, the craftsperson has a concept they are wrestling with. As they move through their daily life, the things they see or experience suddenly resonate with that idea and they have a 'eureka' moment of inspiration.

**FAITH** – Religion, politics, ideals can be and often are all a source of inspiration.

**HISTORY** – In this broad subject, personal history and history of the past, histories of other cultures and events, (e.g., the Holocaust, Great War, etc) all serve as a rich source of inspiration.

**NARRATIVE** – Stories, whether from other cultures, or stories others have told and stories about or created by one's self are a recognized source of inspiration.

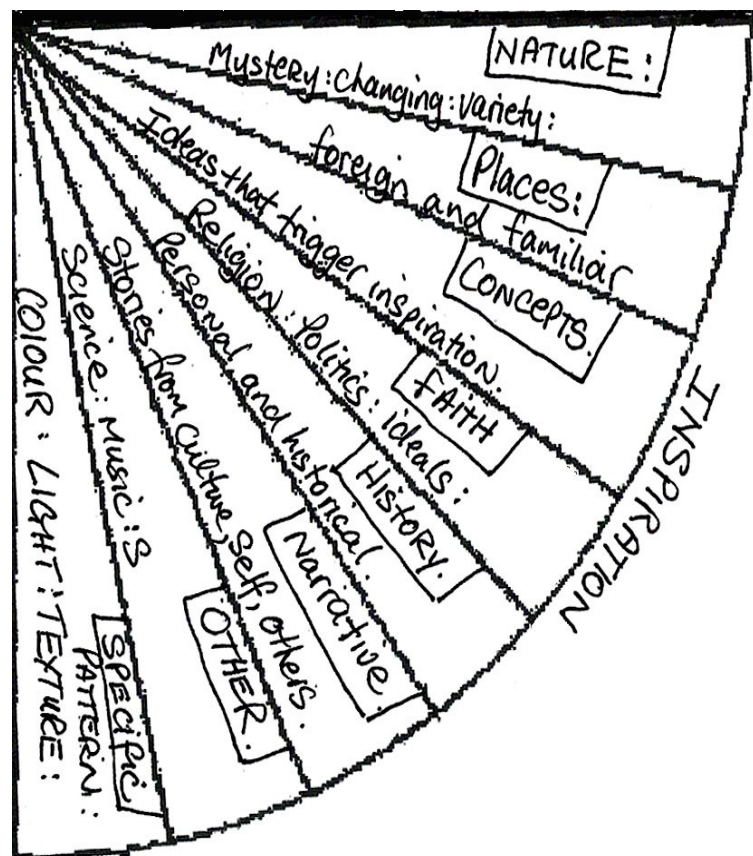


Figure 26 Inspiration (this quadrant has been turned for easier reading)

**OTHER** – Science (macro and micro cosmos, medical and other fields,) music, and poetry, all contribute to inspiration.

**SPECIFIC** –Some of the practitioners cited specific sources of inspiration viz. pattern, light, colour, texture. These are mostly from nature but can include other sources, for example, the texture of flaking paint, or colours and patterns of DNA etc.

## **Category 2**

It would be helpful here to reflect on Donald Schön's comments in "*The Reflective Practitioner*<sup>31</sup>." He states that

*"Much reflection-in-action hinges on the experience of surprise. When intuitive performance leads to surprises, pleasing and promising or unwanted, we may respond by reflection-in-action. In such processes, reflection tends to focus interactively on the outcomes of action, the action itself, and the intuitive knowing implicit in the action."* (p56)

Schön talks about "knowing-in-action" and uses Polanyi's illustration of learning to use a tool. Initially we are aware of the tool in our hand and this awareness becomes "*a sense of its point touching the objects we are exploring. This process is essential to the acquisition of a skill.*" (p 52) This tacit knowing is extremely difficult to articulate as to **how** we know. It becomes part of us – like driving a car. Initially, learning how to drive employs all of our senses and concentration. Eventually it is so much 'part of us' we do it without thinking (intuitively) and only when we are surprised by something else happening outside of the norm do we reflect on our actions and the outcomes. All practitioners (except complete beginners) display this tacit making. However, we are looking here at the reflective process – reflection-in-action – where practitioners talk about thinking-through-making or thinking-through-my-hands.

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<sup>31</sup> Schön, Donald. (1991) '*The Reflective Practitioner. How professionals think in action*' Arena Ashgate Publishing Ltd. ISBN 0 85742 319 4



Another important point Schön makes is that in order to confirm or refute a hypothesis a researcher will experiment. Just so a practitioner who wishes to progress in his/her practice, has 'hypotheses' or concepts, and then "*reflection-in-action necessarily involves experimentation.*" (p141) This links to the researcher's section on 'Investigation' (following this section)

(**Incubation** here relates to the PFFCP word **intent**)

Under **Incubation** interviewees mentioned;

Long time, no time, very personal, very private, solitary, not private, share ideas within relationships, share ideas with strangers, unfocussed, focussed, obsessive, reflective, visualization of narrative. inner collaboration, worked out in their own mind and space, involves their mind, body, soul, and spirit.

Visualization in mind, through drawing, photography, making. thinking and re-thinking. Some were comfortable (in the zone) some uncomfortable pushing self, pushing materials, taking risks.

The information under the heading 'Incubation' was placed into these categories.

<u>PRIVATE</u> very personal, very private, solitary, share ideas within relationships, or with strangers, inner collaboration	<u>LONG TIME</u> Long time, no time, deep process, quick process	<u>HOLISTIC</u> All of you, mind, body, soul, and spirit.	<u>OBSESSIVE</u> All consuming; Dictates thoughts, actions, Time driving force
<u>REFLECTIVE</u> thinking and re-thinking writing down thoughts	<u>UNCOMFORTABLE</u> Comfortable (in the zone) or uncomfortable pushing self, pushing materials, taking risks.	<u>VISUALISATION</u> in mind, through drawing, photography, making.	<u>FOCUS</u> unfocussed, distracted, focussed,

Under **Incubation** the following categories were made.

**PRIVATE** – Craft is an intensely private process, not a collaborative one. However there is an inner collaboration and or dialogue within the craftsperson. Dialogue with other practitioners can and does take place and cross-disciplinary dialogue and learning frequently happens, but the craftsperson chooses when, how and to what depth this takes place, and to what end it would take place. All those interviewed said that the dialogue or collaboration only comes after much has been worked out in their own mind and space. “Craft practice is not a democracy!”<sup>32</sup>(Keith 2008) From the first set of dialogues in Chapter 1, Section 1, the craft practitioners agreed they wanted the ‘last word’ in their practice, and felt it was a private, personal process.

**HOLISTIC** – It involves the whole of the person, i.e. mind, body, soul, and spirit or ‘Heart, hand and soul’ (Comming).

**OBSESSIVE** – It is a driving force which consumes time, thoughts and actions.

**FOCUSSED** – The maker has trained him/her self to focus entirely on the task at hand and not to be doing one thing and be somewhere mentally. It takes all of his/her mental and manual skills, incorporating all of who and what he/she is at that specific time. This means the frenetic activity trying to do too many things at one time, is minimized. The maker has the ability not to be distracted, to be fully absorbed in, and engaged with the task at hand

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<sup>32</sup> S. Keith, in conversation, December 2008

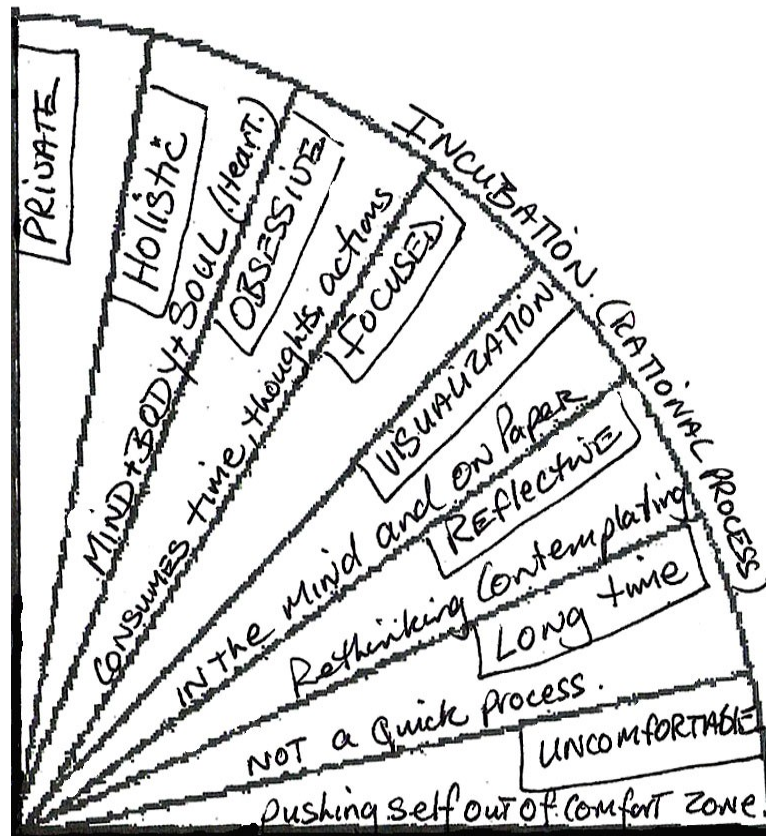


Figure 27 Incubation

**VIZUALIZATION** – Some practitioners visualize mentally, some on paper, some by making samples or prototyping. The common factor is that they are all visual thinkers and have a method of visualizing their concepts.

**REFLECTIVE** – Practitioners need time for rethinking and contemplating,

**LONG TIME** – It is a deep and long process. “This craftsman must be patient eschewing quick fixes<sup>33</sup>” (Sennett)

<sup>33</sup> Sennett, Richard. *The Craftsman*, pg.51

**UNCOMFORTABLE** – This place of pushing one's self out of a personal comfort zone, is indicative of growth, both in the practice and the practitioner. The craftsman has come to a point of no longer being satisfied with the work s/he is doing and 'knowing' her/his work, techniques and materials, and so takes the step into the unknown. In this place it is never comfortable, never reassuring, and never easy. It is a place of challenge, anguish, risk, frustration. It is that naked place where the craftsman's work, methodology and very self (thoughts, emotions, feelings) are revealed and laid bare and vulnerable. The craftsperson would prefer to be clothed, protected, private, and to work and produce without revealing the inner processes, but in so doing s/he would not be able to progress deeper.

### **Category 3**

(**Investigation** links to the PPFCP word **Skill**)

Under **Investigation** interviewees mentioned;

Prototyping, new materials, old materials, techniques, images, scale, past work informs present work, line, form, colour, texture, keeping to rules/breaking rules, juxtapositions, Thinking through making, questions need to be answered, how to make changes, test concepts, learning through making, learning through mistakes, keeping records. Synergistic, previous work is prototype, visualize thinking, no compromise.

<u>PAST PIECES</u> inform the present, learn from mistakes finding answers	<u>PROTOTYPE</u> With colour, Texture, scale, materials, ideas juxtapositions	<u>QUALITY CONTROL</u> Pursuit of excellence Keeping records	<u>INTEGRITY</u> Process, visual integrity, personal integrity holistic/synergistic visualize thinking
<u>RISK TAKING</u> New work, New materials, New techniques, New technology, New tools.	<u>PUSHING BOUNDARIES</u> Ideas and concepts imagery, materials breaking rules	<u>CONCEPT</u> supported by <u>SKILL</u> Skill important Concept important 2 Not separated Thinking through making	<u>NO COMPROMISE</u> In process In self discipline In work discipline Drive self and work

Under **Investigation** the categories became;

**PAST WORK** – informs present work. Each piece of work becomes the prototype of the next. It becomes embedded in them<sup>34</sup>. Some keep detailed records of what they have done and how they have done it; some keep it all in their head and have nothing written down.

**EXPERIMENT** – light, colour, texture, form, scale, materials. (Although this is not necessarily done each time nor is it physically done, because past work or experience can and often does inform the process, and mental visualization has been honed to be able to do this experimentation mentally) however, new details often needs to be drawn out or prototyped.

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<sup>34</sup> “Embedding stands for a process essential to all skills, the conversion of information and practice into tacit knowledge.” Sennett, Richard, The Craftsman, page 50.

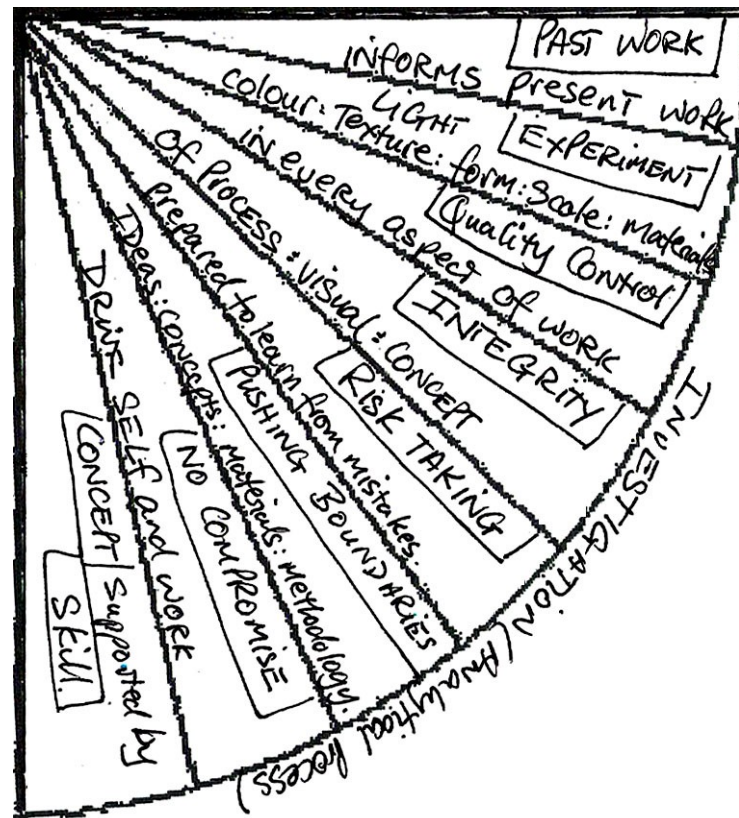


Figure 28 Investigation

**QUALITY CONTROL** – in every aspect of the work and process. “In the higher stages of skill there is a constant interplay between tacit knowledge and self-conscious awareness, the tacit serving as an anchor, the explicit awareness serving as critique and corrective. Craft quality emerges from the higher stage, in judgments made on tacit habits and suppositions<sup>35</sup>.”(Sennett)

**INTEGRITY** – Integrity of process, concept and visual language is vital to the integrity of the final piece.

**RISK TAKING** – The craftsperson must be prepared to make and learn for mistakes. It is an important learning process.

<sup>35</sup> Sennett, Richard. *The Craftsman*, page 50

**PUSHING BOUNDARIES** – Not content with the work created and knowledge gained in past work, the craftsperson constantly pushes their own boundaries in ideas, concepts, materials, methodology, techniques, technology, etc. and ultimately influences work done by others following in their footsteps.

**NO COMPROMISE** – Does the craftsperson drive themselves and their work?

**CONCEPT** – The ideas, the concepts, the rational process involved in craft is very important but it is equally important to be supported by SKILL. This ties in to the craftsperson's uncompromising attitude towards themselves and their craft, striving towards excellence.

## **CATEGORY 4**

(**Interpretation** is linked to the PPFCP word **Culture**.)

Under **Interpretation** interviewees mentioned;

Voice, advocacy, communicating for others, message, humour, story, political message, challenge perceptions, subliminal voice, teach others to look.

Authorship; my work, my way, my stamp, true to self, growing in self, new work, innovative, revealed memories.

Integrity of self, integrity of work (process), skills evident, beauty, attention to detail, reflective, concept supported by skill, relationship with work.

Narrative, story, self history, selling self.

The information under the heading 'Interpretation' was placed into these categories.

<u>AUTHORSHIP</u> Responsibility accountability True to self My 'stamp'	<u>INTEGRITY</u> Of whole piece Visual integrity Integrity of self and process	<u>CONCEPT</u> Maker's intent revealed Voice, advocacy Message, Teaching others to look	<u>SKILL</u> Innovation Man made (not industrial) use and invention of new tools, beauty revealed evidence of skill
<u>VISUALIZATION</u> Of concept Of inner world Of intent Story/narrative Political message Of humour	<u>SELF</u> maker's integrity, character, drive, beliefs, selling self self history self story.	<u>CULTURE</u> Revering past culture Revealing present culture, Influencing future culture	<u>NEW WORK</u> Not stagnant Revealing growth Contemporary Challenging perceptions

(**Interpretation** links to the PFFCP word **Culture**)

Under **Interpretation** (the “ex-halation<sup>36</sup>”) the categories became;

**AUTHORSHIP** – Here the maker takes responsibility for the entire process, and product. In other words, the product demonstrates who the craftsperson is, their method of working, their skill, their beliefs and values, their accountability towards themselves, their craft, and the public

**INTEGRITY** – or veracity of visual language and materials, and in the piece as a whole is important when that object is in the public arena as it speaks about the maker as well as the interpretation of the maker's concepts.

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<sup>36</sup> “In sympathy the poet **receives (inhales, absorbs,)** the embodied presences of creation into the self; in pride he **asserts (exhales, emanates) his being** out towards others. As with any other respiration, this activity keeps him alive.” Please refer to footnote number 30 pg 116



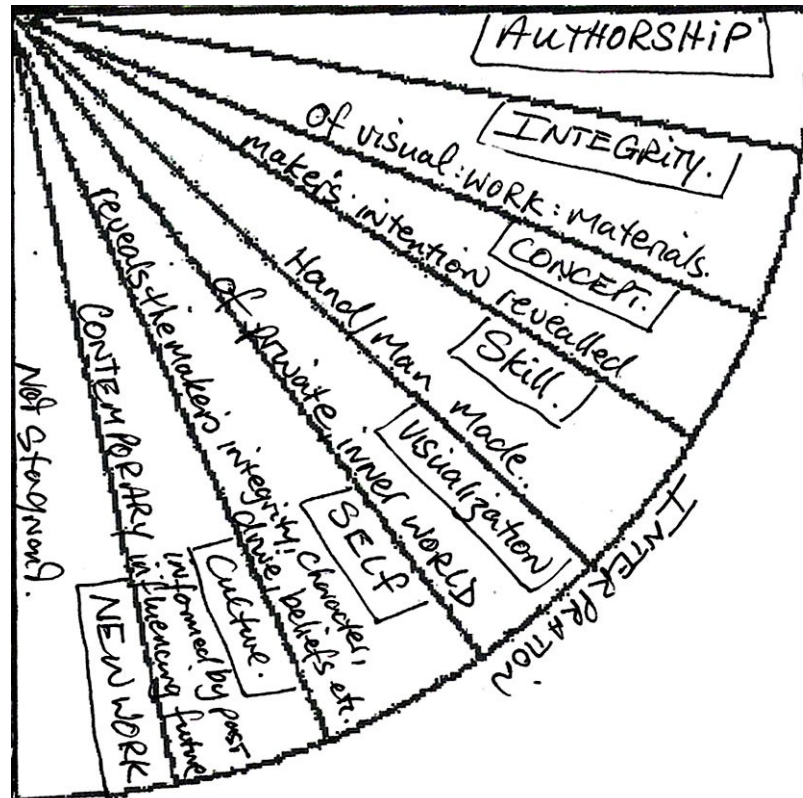


Figure 29 Interpretation (this segment has been turned for easier reading)

**CONCEPT** – The maker's intention is revealed in their final product.

**SKILL** – It is important to maintain the essential aspect of any craft, that it is essentially handmade. Craftsmen throughout the ages have been innovative in their use of tools and invention of new tools, therefore it is not strange for them to be using new technology to create their craft. However, it must remain as man-made and not industrially made.

**VISUALIZATION** – The object is the outward manifestation of the maker's private/inner world.

**SELF** – The created object should reveal the maker's integrity, character, drive, beliefs, etc.

**CULTURE** – The created object should reveal the contemporary culture in which the maker is creating.

"I am honoring and learning from the past working and growing in the present, and informing the future."<sup>37</sup>

(Hong 2008 in conversation)



**Figure 30** *'Deep Spring of Subconsciousness, 2003 is made of Gold, Silver, Copper, Steel, Korean Lacquer.*

**NEW WORK** – Craftsmen need to produce new work and be careful not to become stagnant.

Once the categories became established, the chart took on a logical uniformity. Onto this diagram the data could be plotted and analyzed. This (Fig 30) became the 'Master Diagram'. Although the following diagrams are small, the wording in all of them is the same as the 'master diagram'. As the information has been plotted in colour, it is easy to read without having to see the words.

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<sup>37</sup>Korean living national treasure Jung Sil Hong, at the 'Collect' exhibition 2008, said that her craft, 'Honoured the past, created in the present, and influenced the future.' She uses time honoured skills, materials, and techniques, learned from past masters, and applies them to her work. She in turn influences the future of her craft by her innovation, new tools, new methodology, creative use of materials and techniques, whilst maintaining the integrity of those she has learned from.

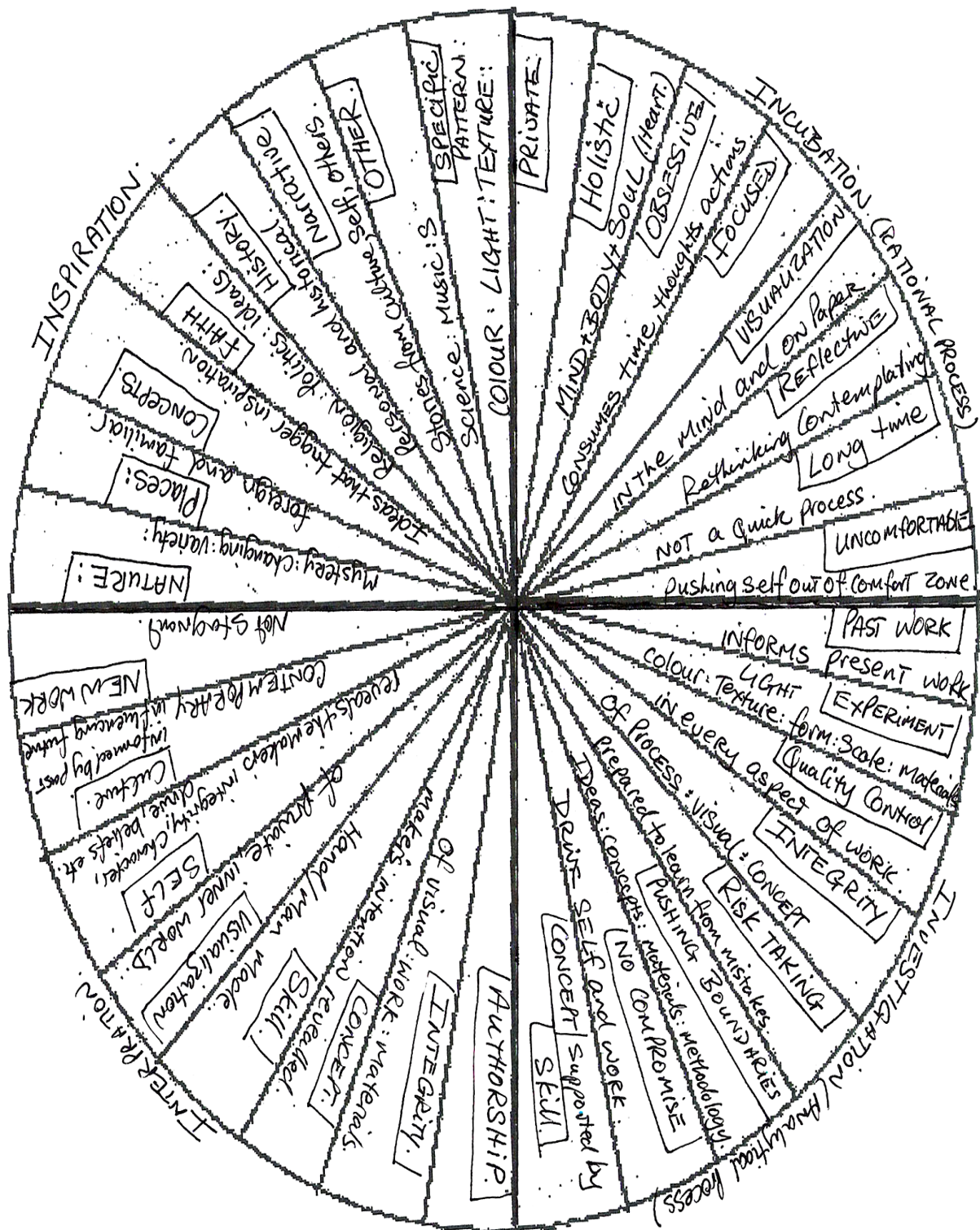


Figure 31 Master Diagram.



# CHAPTER 11

## ANALYSIS OF THE DATA PLOTTED ONTO THE 'MASTER DIAGRAM'.

### Pilot Study interviews

The practitioners who were in the pilot study became subjects 1, 3, 5, 7 and 8.

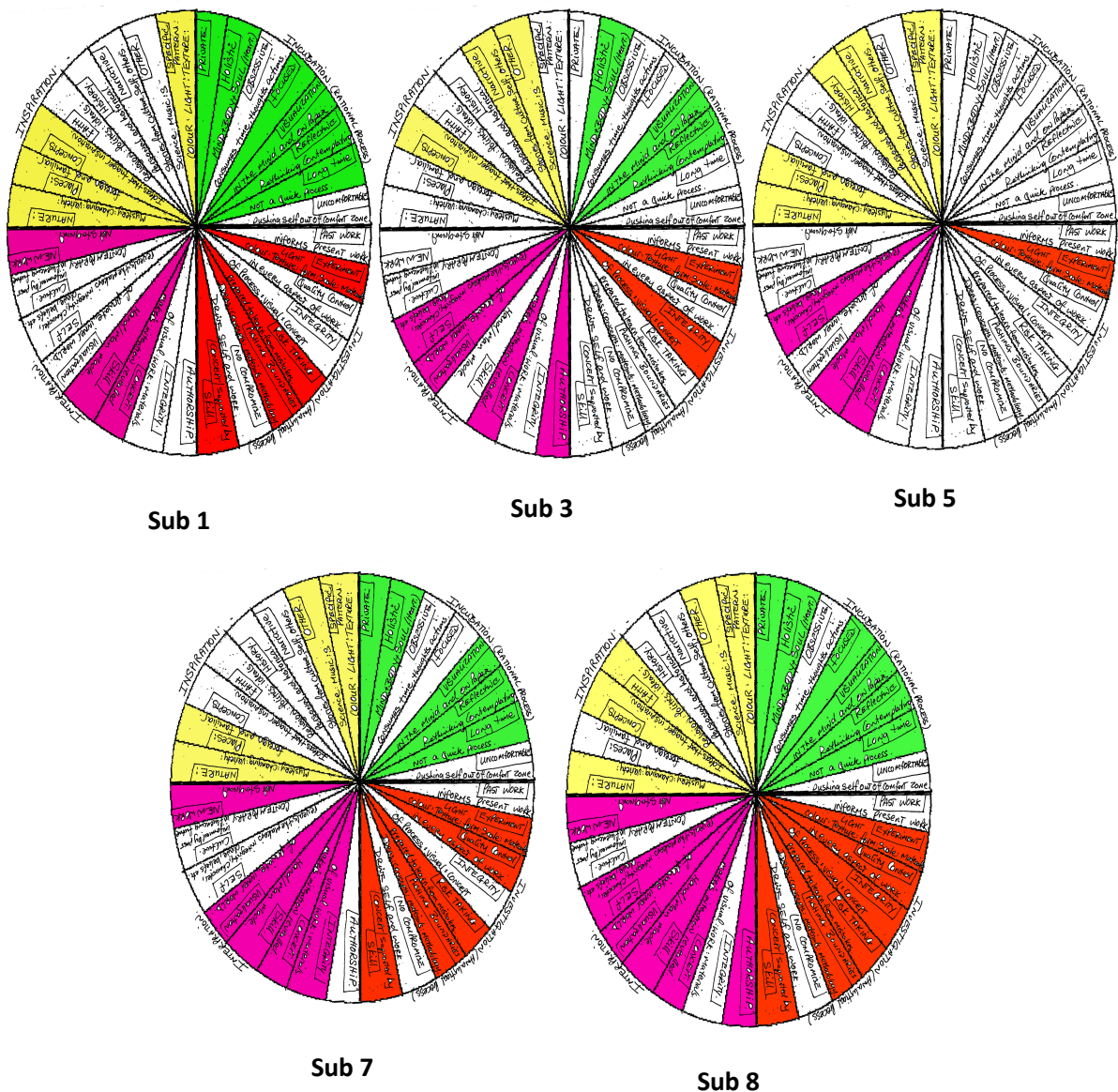
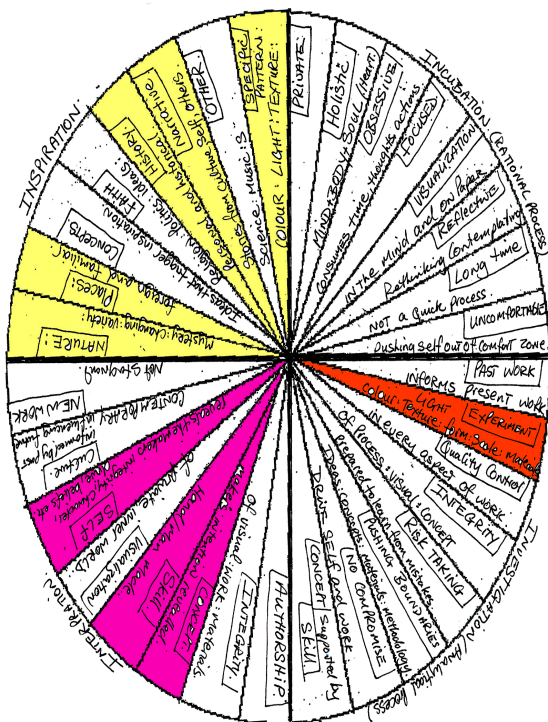


Figure 32 pilot interviews (Larger versions of all the diagrams are found in the appendix. )

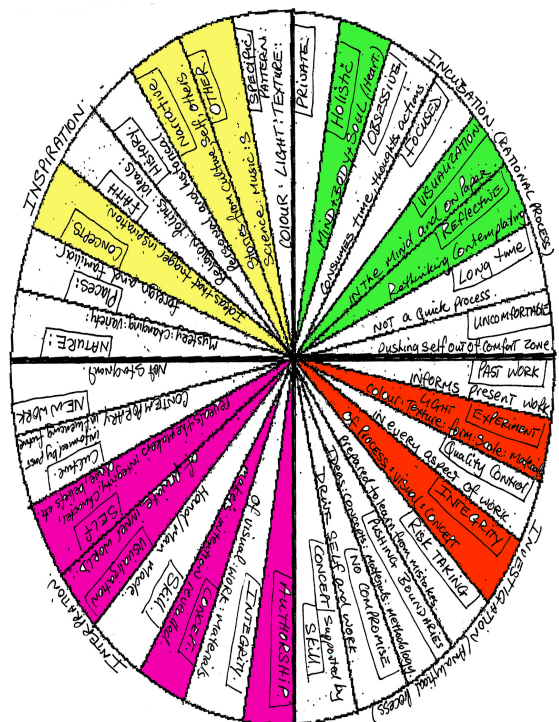
### Analysis of pilot interviews

In these interviews, subject 5 and 3 show a heavier weight in the Inspirational and Interpretative sections. Subject 5's inspiration came mainly from nature and personal surroundings, places they were familiar with especially Scotland, which is where the inspiration for colour, texture, light and scale came from. Their own personal narrative and ideals were also a strong source of inspiration.

Subject 3 found inspiration in ideas and problems that needed to be solved. Seeking solutions and finding them became a constant search for inspiration rather than a serendipitous inspiration. Other people's stories and lives, and personal and people's histories and backgrounds afford a strong source of inspiration.



### Sub 5



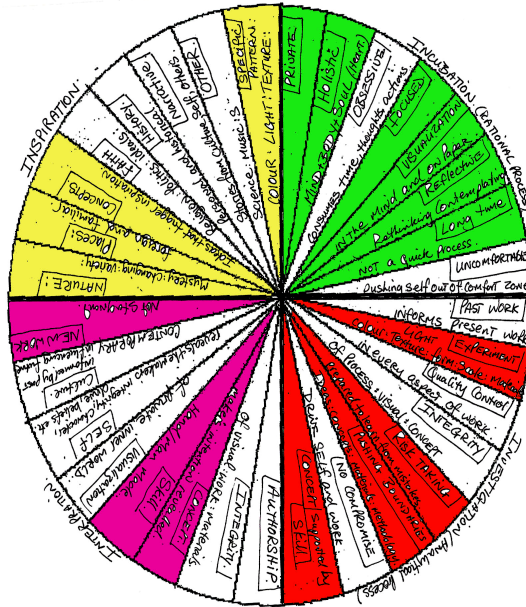
### Sub 3

Subject 5 did not set time aside for thinking, reflection or contemplation. Most of the work falls between the boundaries of what has been done before and is familiar. The work and processes are 'therapeutic', 'comfortable' and 'peaceful'. It is a place to "zone out and think about other things".

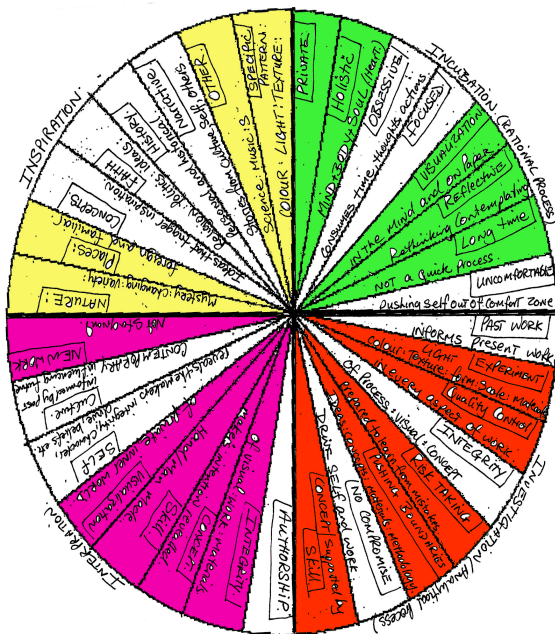
Subject 3 felt that their practice involves their hands but very much involves their emotions as well. Due to the nature of their practice and their interaction with the public, it did not much give time to reflect but where this did come in it became more part of the interpretation rather than a time of incubation. Sketchbook work, drawing and visualization were an integral part of their practice.

Both Subjects 5 and 3 expressed very little focus on experimentation, analysis or prototyping. Much of this is due to time constraints. The result is that they are working hard and producing a lot of work, but not producing innovative new work. In their interviews both indicated that their immersion (or focus) was in marketing and/or working for their clients. Both indicated that they were aware of this 'stalemate' and felt that they needed to address the situation, either by changing focus, or by taking time out to reflect and push deeper into their practice and self.

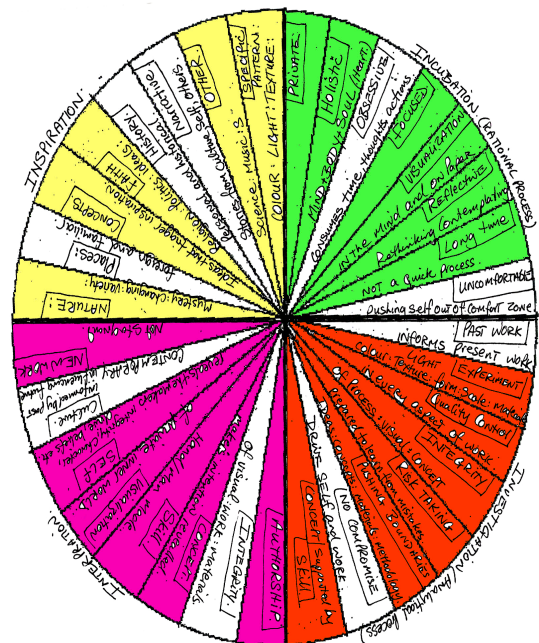




Sub 1



Sub 7



Sub 8

Subjects 1,7 and 8, show a greater depth and a greater weight in all the areas. Here the subjects have shifted the focus from commercialization to finding answers through deeply private Incubation and Investigation. Rather than ‘zoning out,’ it was remarked that one can work until “... you are in the zone and everything’s coming

together and it's great!" (Sub 8) The process of finding out and of pushing them self and their materials has become a greater priority.

In all of their interviews, their rational and analytical process has become more focused, and deeper. All of the interviewees are pushing their concepts.

The Incubation process is very private. No longer are they prepared to work collaboratively. However, the option for discussion about certain areas of their work or new techniques is always there when they feel the need. They are willing to learn about and explore both their own discipline and themselves.

There is a lot of experimentation with materials, colour, scale, technique, tools, realization of ideas and therefore with personal visual language. In their interviews all said that they constantly jump from the inspiration to the incubation to the investigation, back and forth until they are satisfied with their inward journey and can create the manifestation of their interpretation of that process.

These subjects are not satisfied with their present work but are pushing themselves and their work deeper and deeper. These craftspeople are moving towards Fine Craft.

As they create new and innovative work they become known and their work sells and is sought after. Here again, the temptation could be to rest on their laurels, and capitalize on the measure of success they have attained, or to push even deeper.



### Analysis of the data plotted onto the 'master diagram'.

Having analyzed the pilot interviews it was found unnecessary to change or modify the questions or to change the format of the interviews. The information elicited gave ample data for analysis. Therefore the formal interviews were conducted along exactly the same lines as the pilot interviews, and were analyzed against the 'master' chart derived from the definition of Fine Craft.

## Formal Interviews

The practitioners in the formal interviews became subjects 9, 4, 6, and 2.



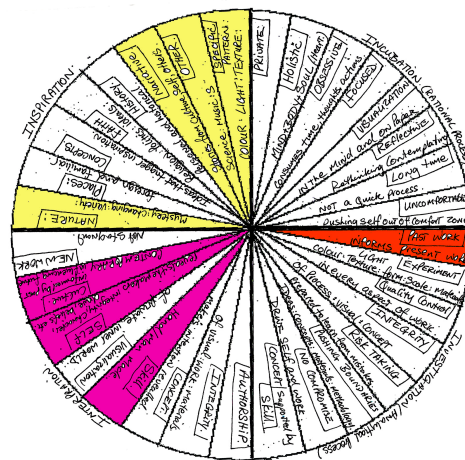
### Sub 4



### Sub 6



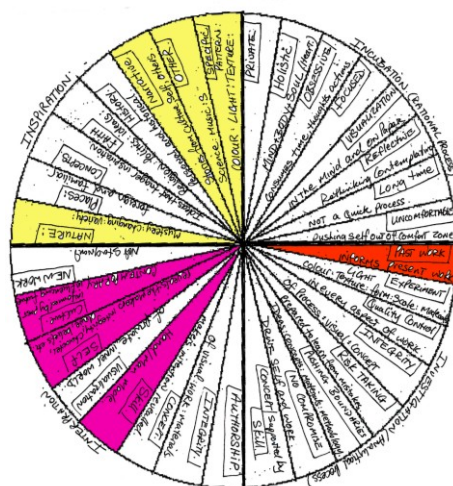
### Sub 9



### Sub 2

**Figure 33 Formal interviews (Larger versions of these diagrams can be found in the appendix)**

### **Analysis of formal interviews.**



## Sub 2

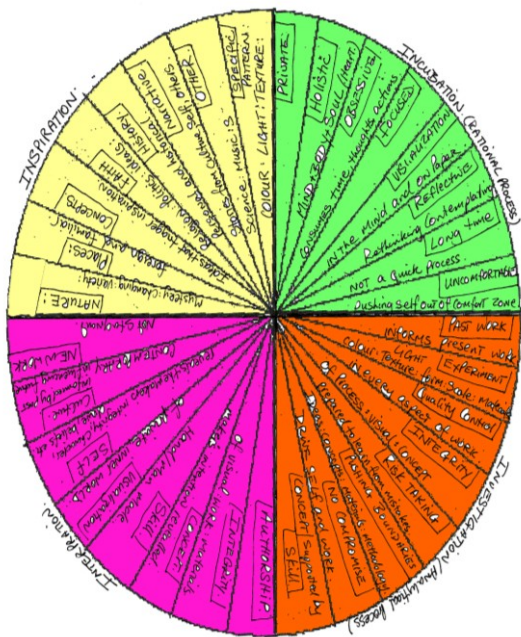
The results of these interviews came as a complete surprise to the researcher. It was expected that these craftspeople would fall into the professional or Fine craft sections, however one interviewee's data plotted very differently to the others.

This interviewee fell into the same category as the first two pilot interviewees analyzed.

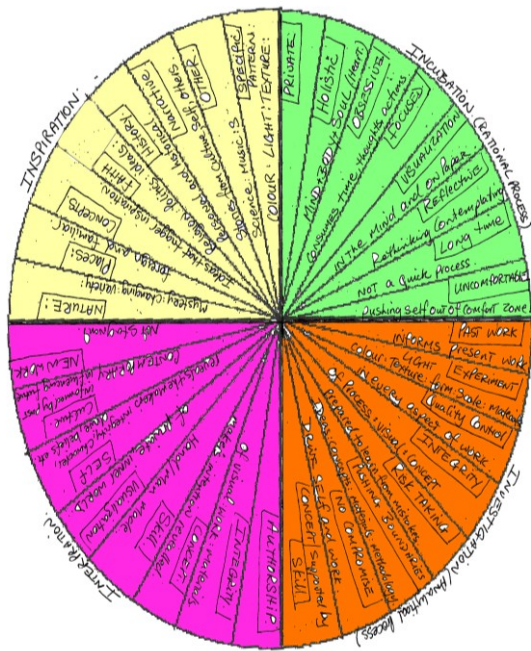
Subject 2 was also inspired by nature, stories found in personal history, told by others, and found in poetry, prose and/or music.

This subject did not give time to contemplation, reflection or rational process. Most of the work falls between the boundaries of what has been done before and has become familiar. They, too, find their work 'therapeutic', 'comfortable' and 'peaceful' and felt that past work informed the present work and this negated the necessity to conduct any experimentation. No photographs were taken nor any drawings done.

It is important to Subject 2 make and sell work that 'had a voice and a message' as well as narrative, and reflected the craftsperson's ideals and beliefs. In this way they could leave their mark on today's culture.



Sub 4



Sub 6



Sub 9



Subjects 6, 4 and 9 have a balance and a deep understanding of their craft; what inspires them, their rational process (or Incubation,) and their experimental process (or Investigation). Their investigation is often previous work including their materials and techniques which they unashamedly use as reference until they have moved on deeper and no longer need these pieces of work. Their body of work reads like a visual narrative describing the journey through their thinking and development.

The balance in each diagram is equal and the process is deep and mature. These subjects have practiced for many years (in excess of 25years) and have pushed themselves in every area. Their immersion is in the Incubation and Investigation area and also stretches into the Inspiration. All of them are inspired by that which answers their internal questions and concepts. The interpretative area reflects their integrity of process and product, authorship, and personal statement of self.

*"When love and skill work together, expect a masterpiece." John Ruskin*

## CHAPTER 12

### ‘READING’ PRACTITIONERS’ DRAWINGS.

Each of the interviewees in both the pilot and formal interviews, were asked to do two drawings in response to these questions.

*“What was the last thing you looked at intently? Could you draw it for me?”*

*“Could you please draw your thinking process for me?”*

The drawings and their comments are shown below without comment as to their number or letter allocation nor to their place in the deeperarchy of craft. (fig 80) The drawings are easily identifiable both by the practitioners themselves and to those who know them.

The reason for asking the practitioners to draw was twofold. Firstly, craft practitioners are, in the researcher’s experience, visualizers. They ‘speak’ with their drawings, prototypes and ultimately through their work. Frequently, they find it difficult to articulate exactly what they would like to say without using the medium of drawing-while-speaking. Secondly, it is a common language between the interviewer (who is also a practitioners and a visualizer) and the interviewee. The practitioners did not have to explain the minutiae of each drawing to the researcher.

*“Drawing and talking are parallel ways of designing, and together make up what I will call the language of designing.” (Schön. pg 80)*

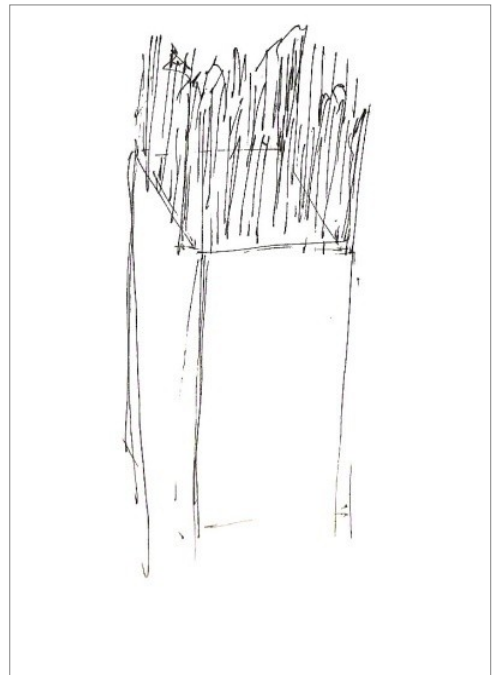
## The last thing intently looked at.

Schön gives an example of Quist and Petra's dialogue during a design exercise. He observes that they *"speak in words or drawings ... their dialogue tends to become elliptical and inscrutable to outsiders"* implying that they understood each other even though outsiders did not. The researcher does not pretend to be a psychoanalyst or psychologist but has read these drawings as a craftspeople understanding other craftspeople.

*"Frost crystals on a fence post: The sun shining through them: The shape of the crystals, the texture of the group of crystals and also the frosted grass nearby with the colour of the grass being seen through the ice."*

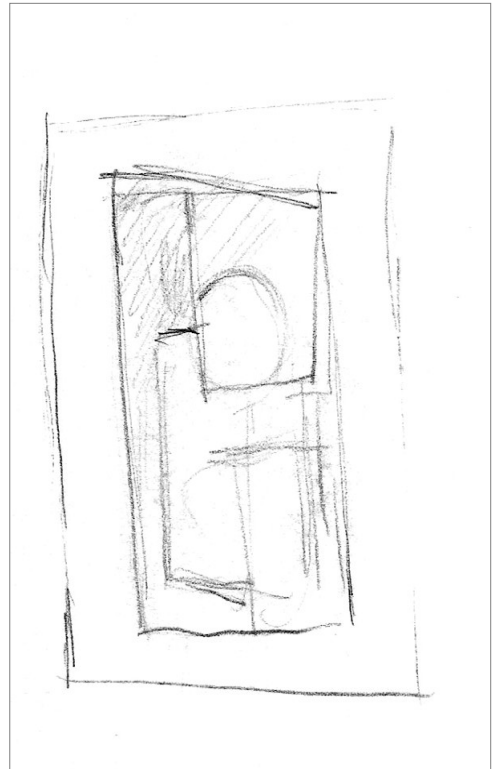
This practitioner was captivated by the details – light, translucency, colour and texture. She was immediately challenged with the technicalities of how to make what had captured her attention

with the materials she was working with. Her drawing shows the crystals to be the most important part of the drawing. Demonstrating attention to form balance, texture and translucency even in the short time it took to draw.



*“Ben Nicholson exhibition: Quality of surface; veil of colour; gentleness; nothing straight; very subtle surfaces; very slight shadows.”*

An exhibition painting drew the attention of this practitioner. The drawing is loose showing soft edges yet strong pattern and shapes; gentleness in the manner of the drawing reflects the gentleness of the source picture. The quality of line reflects tones and subtleties she is drawn to. Although she did not colour the drawing she has articulated tones and differences through the shading.



*“A tree in the Botanical Gardens; looking at the size of the leaves, the texture of the bark, etc; looking for the deeper meaning of things; seeing and making connections.”*

This practitioner found it difficult to articulate the experience she had had when observing the tree. However, in her drawing she expresses rhythm, the flow of the branches dipping to the ground and raising its tips again, the shape of the tree and the shape of the fallen leaves around



its base and a unit, the holistic cycle of the tree growing up; then down; then up again; then the leaves coming down to in turn feed the tree to grow up. She reveals her interest in the meaning of rather than the detail of the tree.

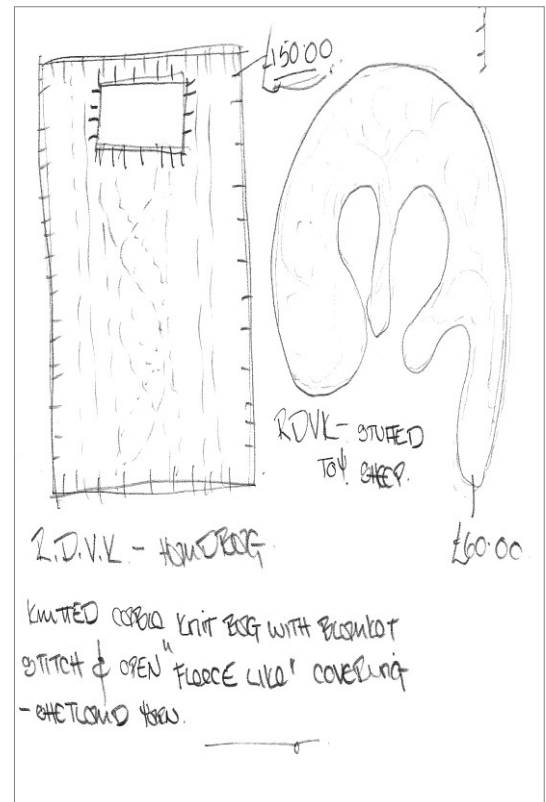
*“Something someone had made; low quality, not finished, course, strong smell, bad execution. I did not like it.”*

This practitioner was repelled by the article he looked at. Like Schön’s example of the Slovakian peasant shawl makers<sup>38</sup> he was able to recognize and be affected by bad workmanship.

It had made such an impression on him that he remembered every detail, every mistake including the smell. Even the price offended him. He had learned from someone else’s mistakes.

*“Black and white photography; use of light gave impression of texture; tones and composition.”*

Although this practitioner had spoken about the rainbow and the effect of the water and



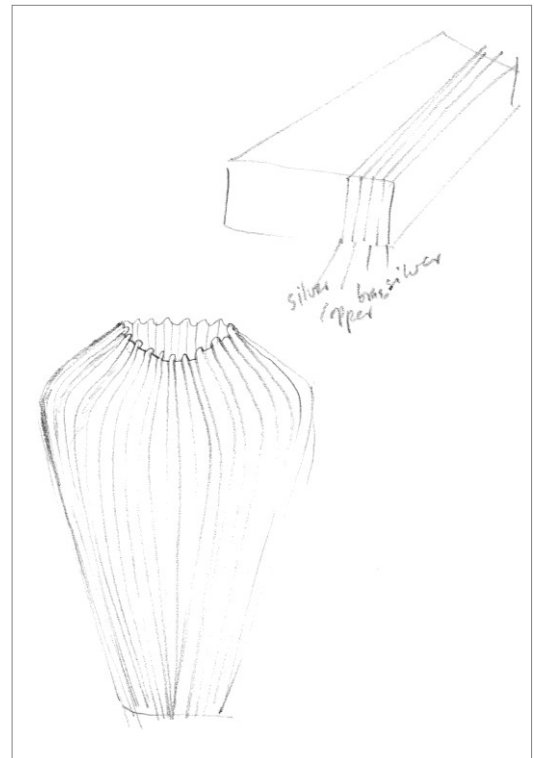
<sup>38</sup> *The Reflective Practitioner* pg 53



the light, she drew only what she was familiar with. Her drawing shows a sense of balance, working in 'threes' (three dark rocks, three light rocks, three sections to the picture etc) Her drawing is quite controlled and 'tight', but does display a sense of texture.

*"A collection of work by Japanese silversmiths; intellectually engaged; how do they do that? Linear forms; technically extraordinary; polished and waxed surfaces that repel human touch; the aesthetic was the intellectual challenge."*

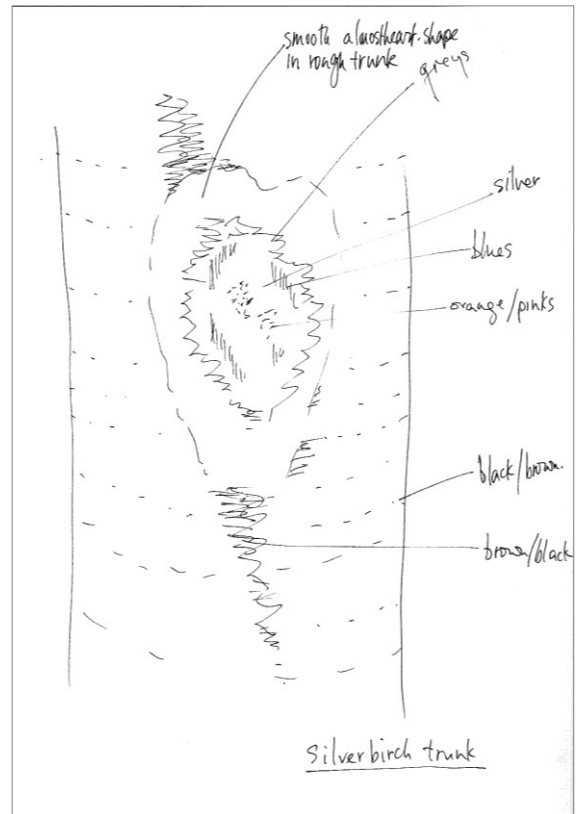
This practitioner drew a precise balanced form using quality of line to denote depth and shadow, and yet there is a flowing quality in the manner in which she has drawn The form is simple yet clearly shows its complexity



which is what caused her to look deeply at it. Reading the drawing one can sense the understanding of the form and the questions rising about the construction. The drawing is full carefully observed details (the edge of the lip) and reads as if she is reminding herself of the technical challenges she wants to address.

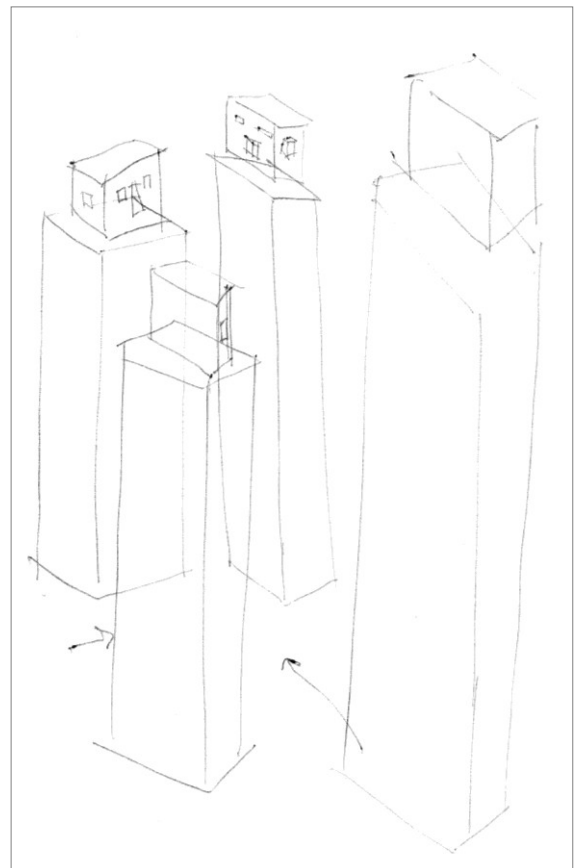
*“Silver birch trunk; colours of greys, blues, oranges, silver; textures and pattern.”*

In this drawing the practitioner has carefully recorded all the colours, textures, patterns and shapes. It reveals her working in groups of three, her sense of balance and detail. It is as if she has a coding system for types of texture. There is also a sense of emotional engagement with the drawing as she reveals a heart and suggests a face in the pattern. (this was later confirmed by the practitioner)



*“Antony Gormley figures; they seemed familiar; concrete people; subtly facing each other; dialogue; as you walked between them you became part of the dialogue.”*

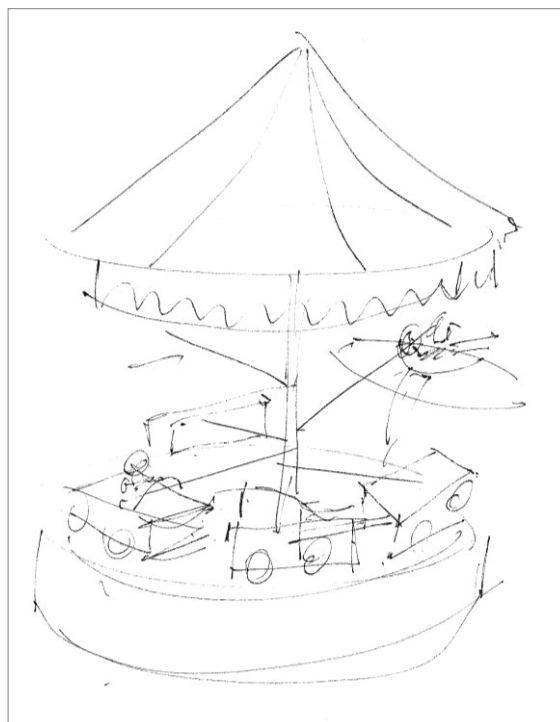
The manner in which this practitioner has drawn her inspiration is animated and full of fun. Although they are “concrete people” she has drawn them transparent as if by communicating allows you to see into someone else. She has given them



character, formed expressions, developed a 'body language' for these forms. She has formed a language by observing the 'language' of the concrete people.

*“Children’s or toddler’s carousel;  
continuous looping journeys; movement,  
journeys we make in life, laughter and fun,  
some fear. “*

In this drawing, the practitioner has captured movement with short curvy lines, and with the slant and direction of the lines. He depicted music with the 'noise' (busyness) of the figures. He could not articulate these 'journeys' and feelings of laughter and fun so he has pulled our own



preconceptions and experience of carousels into this dialogue with the picture so that we superimpose the sounds and movement we are familiar with. It appears that this practitioner has observed us and himself interacting with the carousel.

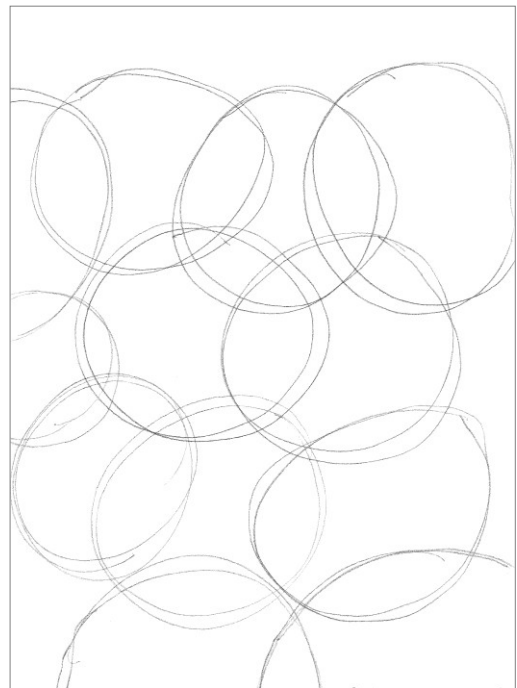
Each of these practitioners demonstrated keen observational skills. In these drawings The researcher learned about their priorities – capturing the concept; capturing that which intrigues; dialogue; texture; smell; layers and so on. With some it was the concept they were wrestling with that triggered the observation; with others it was the thing observed that sparked the questions and consequently drove the concept.

## **“Your thinking process”**

These drawings represent the thinking process of the practitioners in their practice. Each practitioner found it difficult to articulate their thinking process but, with the help of a drawing coupled with their words, found it easier to explain. Once again the researcher and the practitioner conversed through a common medium.

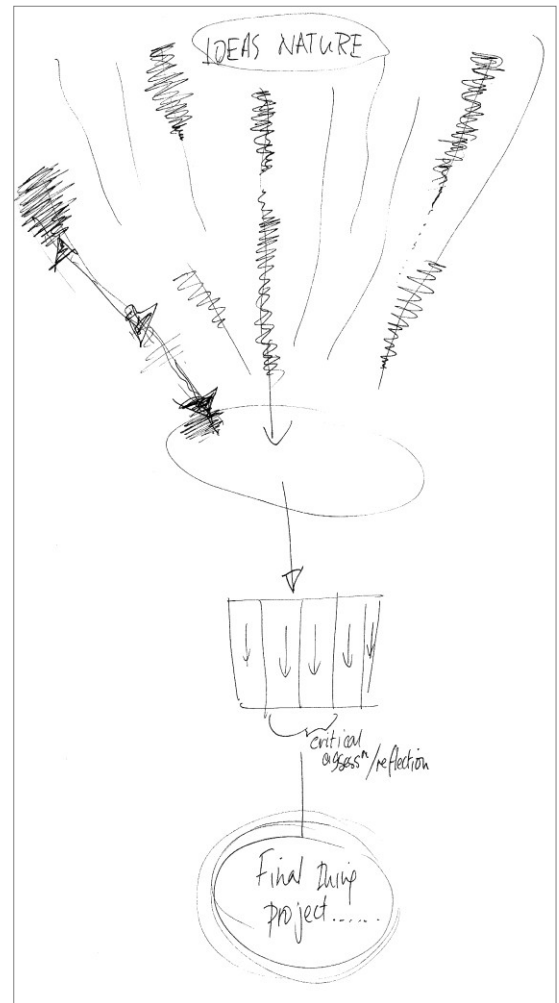
*“Nothing is in isolation; everything’s linked; it’s a lifestyle choice - encompassing everything; pulsating, changing, one area comes up then another, focus changes all the time,”*

This practitioner reveals that he doesn’t focus, but deals with each new issue as it presents itself. His mind and lifestyle are crowded with many exciting possibilities never leaving him time to focus on any one thing. Everything in his lifestyle feeds into his practice



*“Lifetime of inspiration and learning, draw these down as I need them, reflect, refine, access, evaluate; some of these ‘inspirations’ go back and incubate drawing energy and growing until next time; don’t try to use them all at the same time. It’s a private process.”*

This practitioner reveals an ordered and methodical thinking process. She shows how all the past is 'stored away' (banked) to be drawn upon whenever the need arises. This information is then brought to the forefront of her memory and critically analyzed and reflected on. These memories are active and "drawing energy" whilst in storage, not dormant. During the reflection and analytical process they can be returned to the 'bank' and others drawn down until the practitioner is satisfied with the information she is working with. This is a lengthy, private process. Schön says "The practitioner has built up a repertoire of examples, images,



*understandings and actions. A*

*practitioner's repertoire includes the whole of his experience insofar as it is accessible to him for understanding and action."*(Pg 138)

*"All of self involved in thinking; heart (emotions) mind and body; I spit, blow, touch my work, while I am thinking; get lost in thought; focused; private and solitary"*

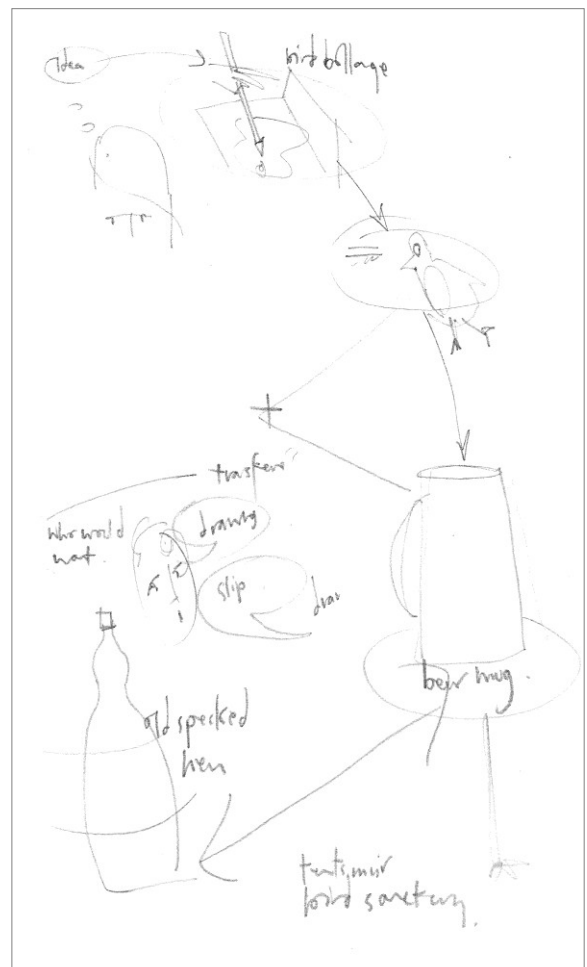
In this drawing, the practitioner has put 'energy' marks next to her hands, head and whole self. She encapsulates herself in a bubble – her world – which is private, solitary, happy and exclusive.

She reveals a sense of rhythm, fluidity and joy as well as humour and fun. She is more interested in the holism of the process and the energy this employs than the nitty-gritty details. She also shows that her heart is prominent – she needs to feel passionately or be intensely interested in a subject to be able to incorporate it into her world.



*“Sparked by things people say; dialogue; think through drawing; discuss with others and rethink until the idea is formulated.”*

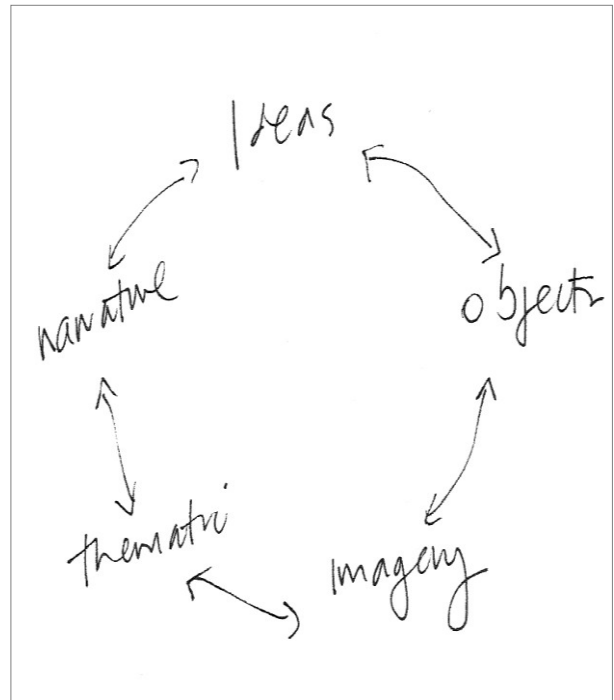
This practitioner uses dialogue and drawing as reflection. She stops at regular intervals and shares her thoughts with someone, then reflects again, and shares again before reflecting again. Her drawing shows this 'stop-start' method of thinking. There is no pattern or logical rhythm. It is not a private process, rather it has



moments of private reflection but is mostly open and collaborative.

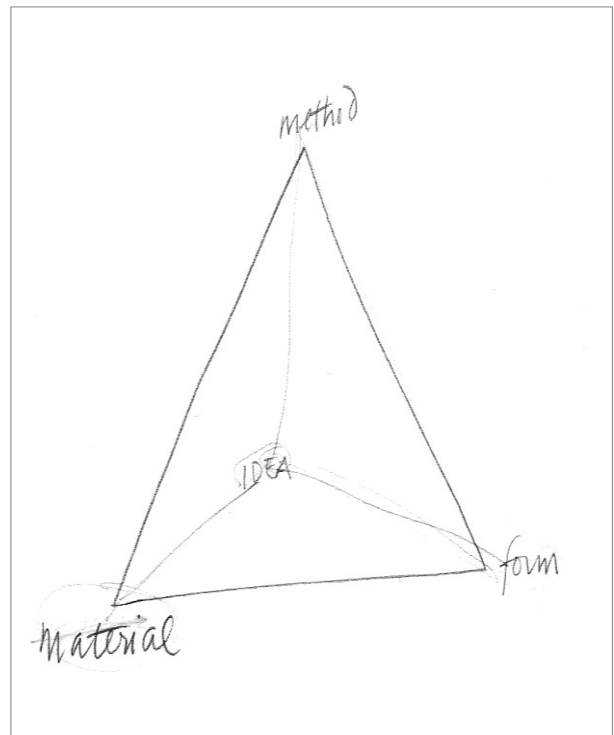
*“Very private process; intimate; pleasuring myself; gift to myself before it can be a gift to others; all senses used in thinking; everything in head.”*

The interesting choice of words used as explanation is reflected in his drawing too. His drawing is strong, confident, exclusive, private and factual yet cyclical, flowing and gentle. Although all his senses are used, it is the concept,



the ‘idea’ that leads his inspiration and reflection. His thinking process goes back and forth constantly and is not committed to paper, (not in sketchbooks or journals,) but kept internal and private. Everything needs to be ‘pleasing’ to him incorporating all his senses and be a “gift to” himself before he can share it with others.

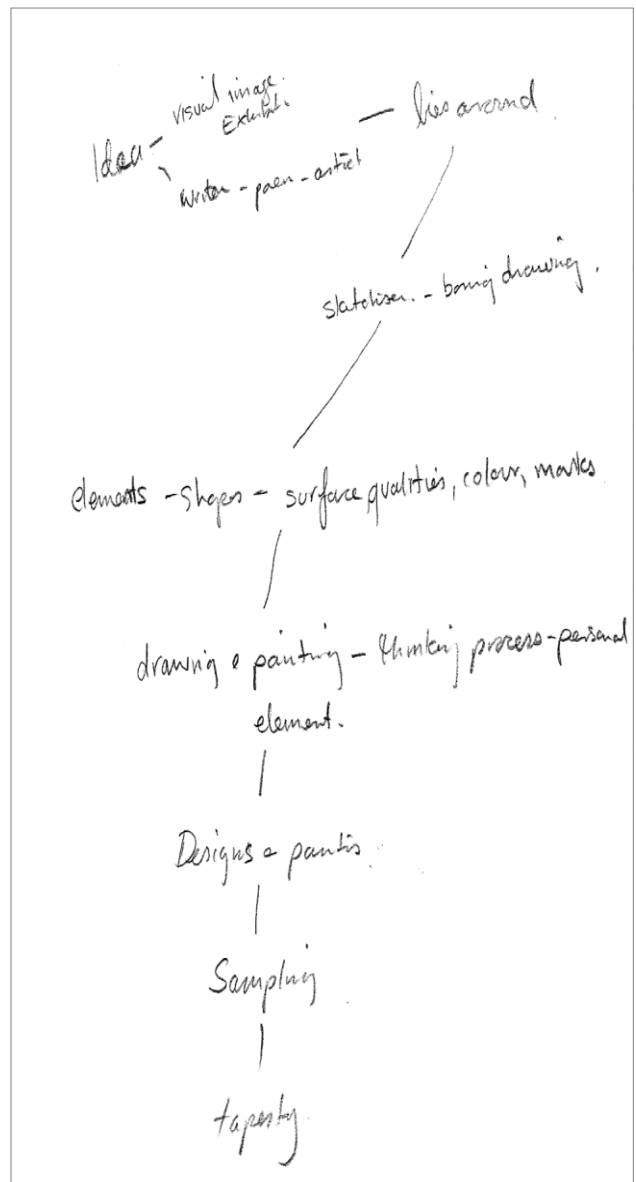
*“Thinking comes when you have the material, method and form in place. It forms a pyramid.”* This practitioner reveals that only once she had the materials, the method and the form in



place could she begin her thinking process. The weight and scale she gives to the word 'material'(even circling it) reveals that it is of prime importance to the process. The method and form fall into place once the materials have been sourced and once everything is in place the thinking process – which has been given the least weight, and feeds off the other three – can come into play. It is not a priority but almost an afterthought. The drawing also demonstrated an inflexibility as if she works with a formula.

*“Paints to think; collects found objects from the sea; smells the sea; uses the whole body all the senses to think; draws from her past ; plays with materials; ‘It’s what goes in before something comes out’; doesn’t talk about it, private”*

This practitioner has given a slightly greater weight to the words 'ideas' 'elements' and 'process-personal' showing that these are important to her. Her drawing is rhythmic, flowing and organic. It is not unidirectional but begins with ideas and visual or written stimulus and is allowed to flow in one direction before appearing to be brought into line by the practitioner (during

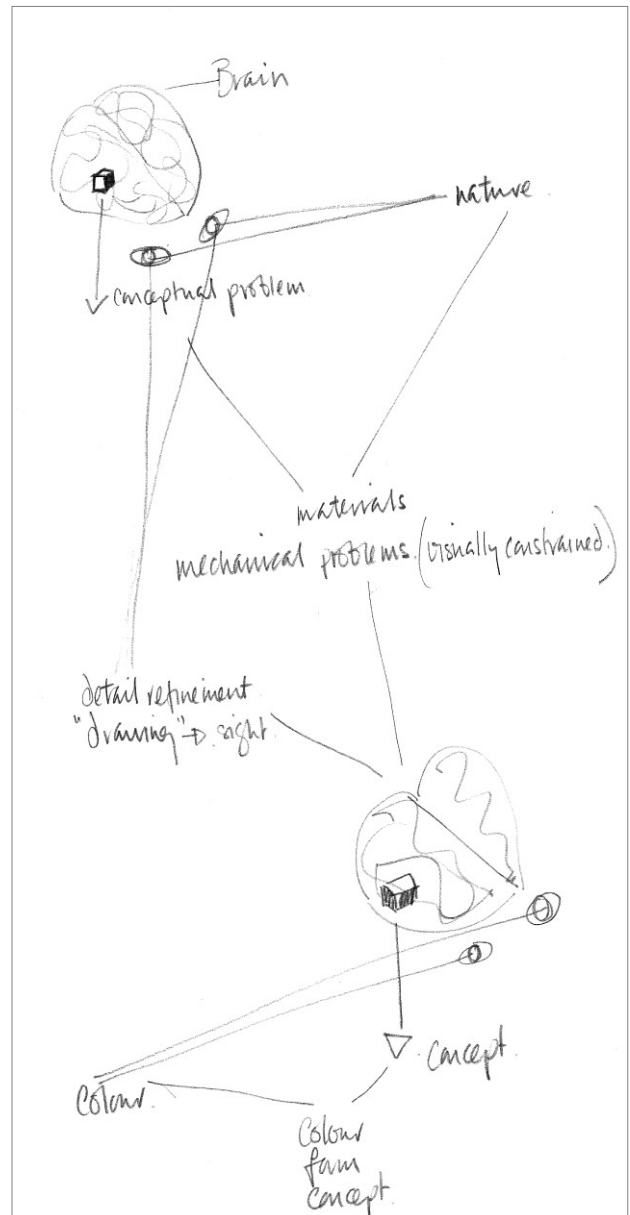




reflection – which is inclusive of painting [thinking through making]) and moving towards its culmination.

*“Obsessive; very private; do not want my thinking contaminated; trying to extract something from myself; all in my head; risk taking; uncomfortable; stimulated and analyze visually and mentally.”*

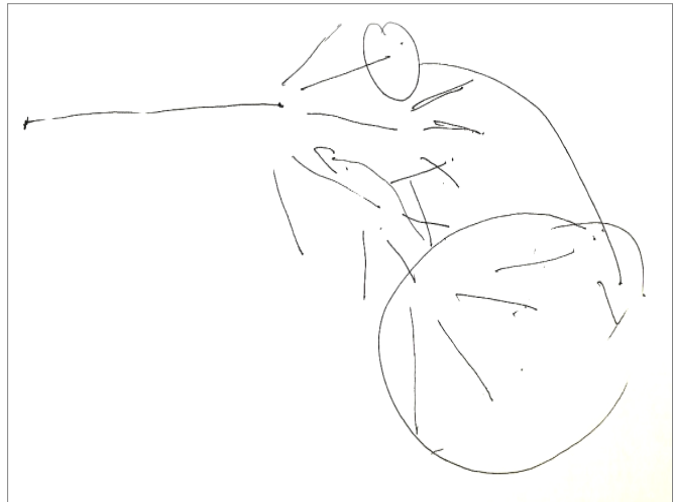
In this drawing the practitioner has revealed a logical, mathematical side juxtapositioned with an emotional intuitive side to her thinking. The brain and heart are given equal value both having visual and conceptual analysis. There is a sense of strength and confidence in the picture, and a clear sense of internal dialogue – a collaboration and balance between heart and head. Although concept is the



central challenge, nature and colour are given equal weight and they balance the drawing. These are both the balance (of interest) and the intellectual challenge. This tension in her drawing and in her statement is not a comfortable place, but a very necessary one in her thinking process.

*"Brain tree; go off on one branch then jump to a previous branch; thinking is organic and scattered; need answers; mind and emotions are joined; very private."*

This practitioner's drawing reveals her disjointed thinking process. It is



soft and not confidently strong. The thinking process is not aligned to the rest of the tree (not collaborative) but withdraws and then spreads out to incorporate all the different but unconnected thoughts and ideas. The movement from one thought to the next and back again might be organic and link the otherwise scattered thoughts. The 'need for answers' may be the unifying factor.

Each drawing revealed more than the practitioner could or wished to articulate in their description of it. However, by using a method of communication common to both the practitioner and the researcher (a practitioner) the information was understood by both parties. Thus it contributed to the analysis of each interview and confirmed the researcher's understanding of these interviews.

## **FINALLY**

The interviewees were also asked "What is the single most important quality that has brought you to this point in your practice?" Their answers were; 'Tenacity' 'Inquisitiveness' 'Curiosity' 'Pleasuring myself' 'Being true to myself' 'Sheer cussedness' 'Persistence' 'Flexibility' and 'A need to make my mark.' All of these practitioners are skilled in their making, and have achieved this by a drive and commitment to their craft.

# CHAPTER 13

## COMPARATIVE ANALYSIS OF BOTH PILOT AND FORMAL INTERVIEWS

All the pilot and formal interviews had been conducted using the same questions and in the same manner.

A pattern emerged following the analysis of these interviews. On the grid, Fig 34, it revealed that, when this researcher put all the interviews together, three distinct groups appeared.

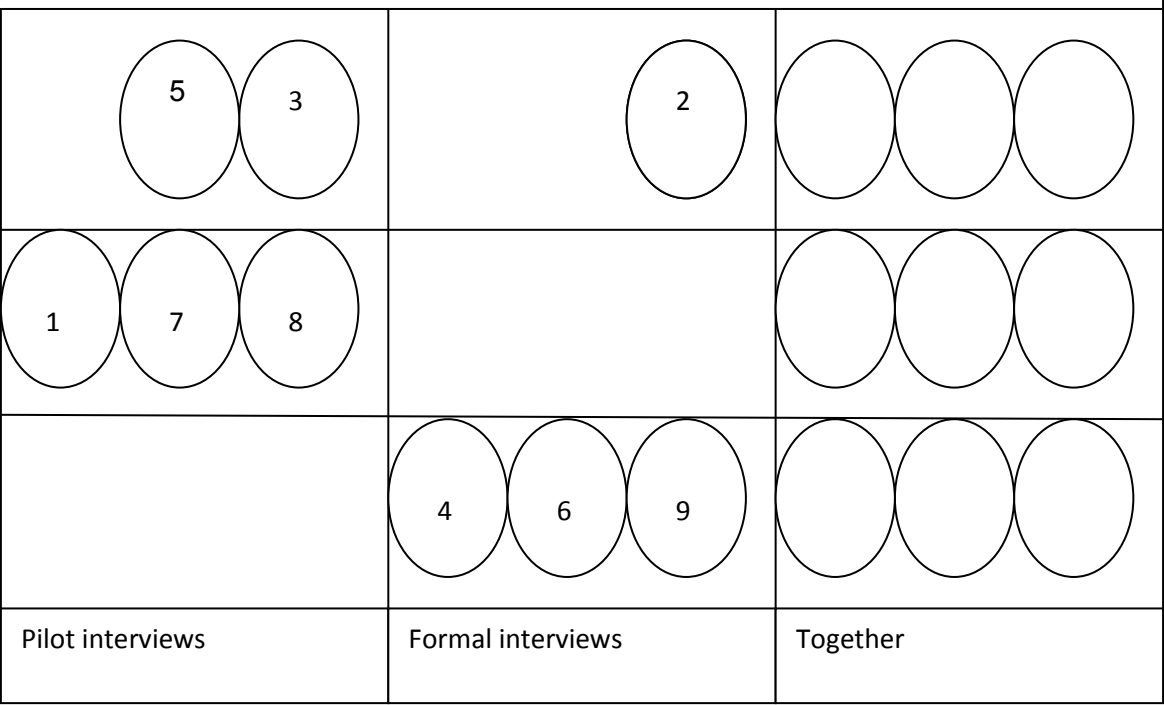


Figure 20 Grid plotting interviews

The interviews revealed that rather than there being a hierarchy in craft, there appears to be ‘lowerarchy’ or ‘deeperarchy’ (fig.35)

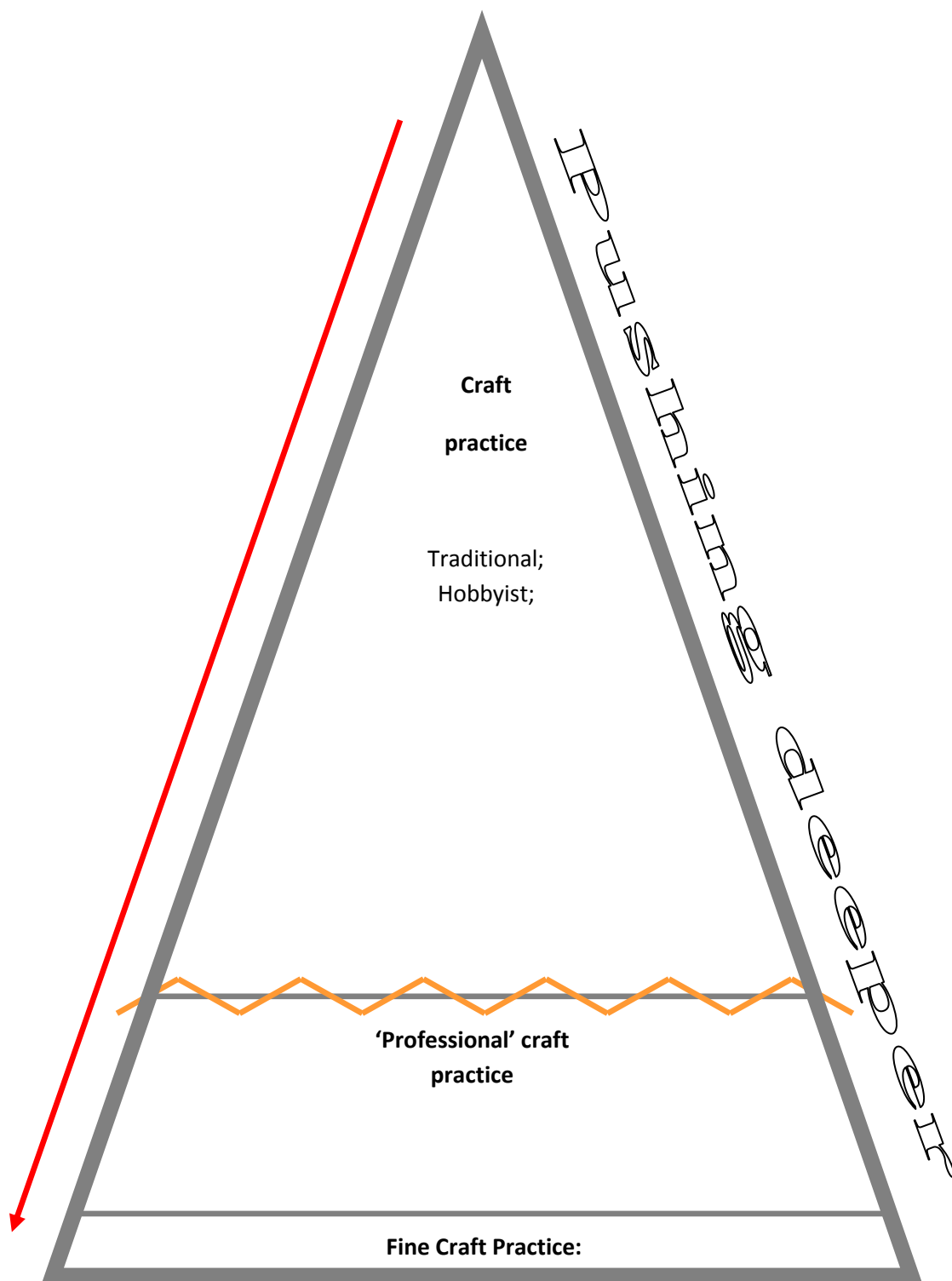


Figure 35 The development of Fine Craft Practice

**The top section of craft.** (Fig 35 *The Development of Fine Craft Practice*)

In this area, the craftspeople work hard to produce many items for sale, and to market themselves efficiently. Traditional craftspeople make a name for themselves in the preservation of authentic materials and techniques, becoming highly skilled artisans.

It is the area in which there are both skilled craftspeople, many of whom have a career making and selling their craft, and those who make simply for the pleasure of making. However, it is not an area of innovation, new materials, new techniques or work that has not been seen before. It is a comfortable area of 'knowing'. Having been taught to do a specific craft, the maker hones the techniques until they are skilled in their making and can make a living through selling their craft. They speak about being 'comfortable', 'happy', 'at peace' and satisfied while making.

*"I have a territory and am unwilling to give up, to forsake 'knowing' for the unknown with all its uncertainty. 'Knowing is riches and I am unwilling to be poor.'" (Needleman, pg 19)*

This is not to say that there is anything wrong in being in this area. It is the area that most of the public see craft as being. It appears that the majority of craft is in the 'shallower' top area. Maybe it is because the rest of the 'iceberg of craft' is hidden, that this perception of craft as having no real cerebral quality still persists today.

**The second section, that of ‘Professional Craft practice’** (Fig 35 *The Development of Fine Craft Practice*)

This section is narrower than the top section. There are fewer makers in this section.

In this section, crafts persons have taken the step to move out of the territory of “Knowing” and to question themselves, their concepts, their work, the materials they use and all the aspects of their craft medium.

They move out of the area of comfort where they are able to make – often to a high degree of craftsmanship – and begin to move into an area of discomfort, of risk taking and strangeness. Strangeness is often the consequence of innovative thinking, and as they hone their skills in their work and observations they try new things and new materials to fit their concepts, and the resulting experiments may be strange, unfamiliar and new.

At this point of their journey, the emphasis changes from making for pleasure or making to sell, (or simply to make a statement) to curiosity. The need to find out outweighs the need to make for the sake of making. The drive changes, from the desire to make, to the desire to discover, to dig deeper, to find out more, to explore and communicate and to leave a mark. This section is certainly about mastery of skills but it is also about the development of critical analysis of their own practice, self development. No longer satisfied with reproducing what has already been made – albeit to a very high standard – the quest is for something new, and to find the answers to all the questions within them.

**The third section, is that of Fine Craft Practice.** (see *Fig 35 The Development of Fine Craft Practice*)

This is the narrowest section of the three. The individual is developing. However, rather than working their way UP in a hierarchy, here the individual is plumbing DOWN to the depths of the craft.

The word 'Fine' has its root in the old French word 'Fin'<sup>39</sup> meaning perfected; of the highest quality, and the main meaning still remains 'delicate, intricately skillful.' In Latin 'finis' meaning 'end limit' or finish, is akin to plumbing the depth, going as far as you can go. Thus the Fine Craftsperson is one who is going as deep as possible, perfecting their craft, producing work of the highest quality that is intricately skilful.

Other words used in describing 'fine' are 'discriminating' making subtle fine distinctions of delicate or subtle composition involving precise accuracy, a fine adjustment, as in 'Fine tuning' an instrument. Here the practitioner needs to be highly trained and experienced to 'hear' the subtle differences and in Fine Craft, which is more visual, to sense, feel, see, yes, and also to hear the fine minute differences that make the finished product 'fine.'

In this section, the craftspeople do not make many items. They make fewer items, of greater quality, and of greater value. They work harder in the incubation and investigation areas, but do not have the pressure of producing copious amounts of

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<sup>39</sup> fine (adj.) c.1300, from O.Fr. fin "perfected, of highest quality," from L. finis "end, limit" (see finish); hence "acme, peak, height," as in finis boni "the highest good." In Fr., the main meaning remains "delicate, intricately skillful;" in Eng. since c.1440 fine is also a general expression of admiration or approval, the equiv. of Fr. beau (cf. fine arts, 1767, translating Fr. beaux-arts). Finery "gaudy decoration" is first attested 1680. Fine print "qualifications and limitations of a deal" first recorded 1960. Fine-tune (v.) is 1969, a back-formation from fine-tuning (1924), originally in reference to radio receivers. <http://www.etymonline.com/index.php?term=fine>

their product for the market. One-of, unique, expensive, pieces sought after by collectors is more in this area of craft. This is a small narrow section. These Fine Craftspersons are rare. Their work is outstanding and unique.

## **Dialogue.**

The object the craftsperson makes becomes the bridge of communication between the maker and the viewer, and between the maker and him/her self. This interlocution serves as a tool for growth in the craftsman.

As the dialogue is accepted and learned from, the craftsperson grows and matures. This necessitates humility<sup>40</sup> and an openness to be taught and to learn on the part of the craftsperson. If the craftsperson does not have the humility to learn from his/her mistakes, former work, peers, students and others, he/she becomes stagnant within and stops growing. This does not imply that the Professional or the Fine craftsperson reverts to the role of the artisan, but rather that they remain open to learn.

Fine craft has relational being between its author, the viewer, and the crafted object which supports the aesthetic qualities intended by its author, whilst maintaining its integrity as craft.

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<sup>40</sup> **Humility**; i.e. the opposite of pride. It is the ability to acknowledge who you are and what you are and are not able to do, without embellishment.



## Balance.

After plotting the data gleaned from the interviews one noticeable characteristic of Fine Craft was a deep balance. This deep balance is not one of outward presentation, but of inward growth and development in all areas – i.e. maturation. This balance is illustrated below the following explanation incorporating four areas of development.

Craft practice is holistic, incorporating

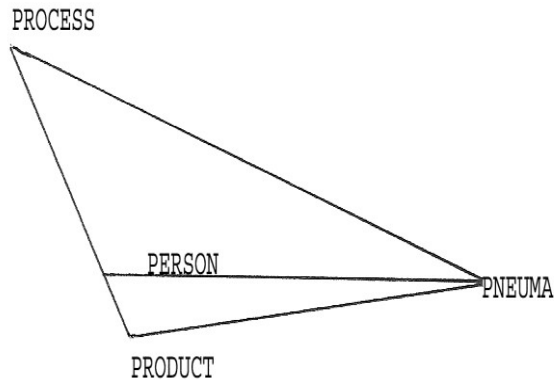
- the **pneuma**<sup>41</sup> (that which gives life to the maker. It is the 'life force'- that which inspires and informs the maker. This also incorporates the makers life experiences.)(The researcher deliberately used pneuma rather than 'spirit' which could have connotations in diverse beliefs other than those she wished for this thesis.)
- the **person** (the maker in whatever discipline)
- the **process** (inclusive of the immersion, intellectual rigor and analytical process)
- the **product** which represents the outward manifestation (personal aesthetic, interpretation, and authorship) of the inward journey.

In the diagrammatic form below, the top two diagrams are unbalanced The first (from left to right) diagramme shows the person who is more concerned with the product than the process. They choose not to spend much time reflecting about their work or

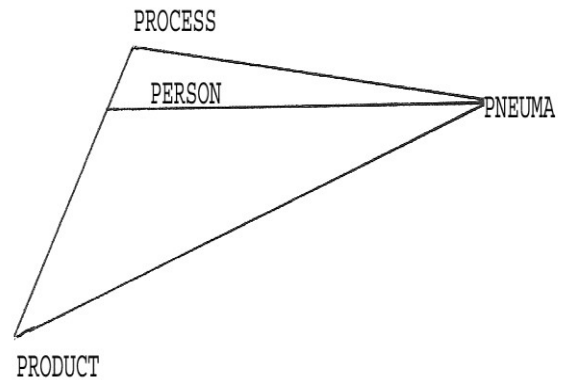
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<sup>41</sup> Pneuma (πνεῦμα) is an ancient Greek word for "breath," ie the soul or spirit. Webster's New Collegiate Dictionary. 1977. G & C Merriam Co. This is incorporated here to describe that part of the maker which includes his/her life experiences, background, belief systems, i.e. everything that 'informs' the maker's thinking and responses.

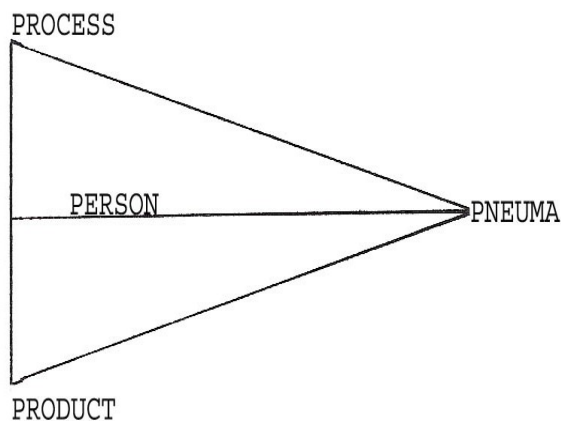
experimenting with any aspect of their craft. They feel the urge to and enjoy making objects. In the second diagramme, the process is the focus – the most important part – of the craftsman’s thinking. They prefer to experiment and ‘play’ with ideas to actually producing the finished article.



**Figure 36 Product focussed**



**Figure 21 Process focussed**



**Figure 38 Balance between the person, the process, and the product**

The third diagramme, at the bottom, is that of the balanced craftsman. Here the maker (person) is inspired and directed by pneuma (life force). He/she spends time in the process of reflection, analysis, reflecting again and experimenting until he/she makes the object which reflects his/her self and intention.

## **CHAPTER 14**

### **CONCLUSION TO SECTION TWO**

The researcher had previously argued that craft was more than the end product; she argued that it was the sum of the whole person. In this section, the researcher modified her working definition of 'Fine Craft,' and used this to develop a model for interrogating the internal and external process of progress both in one's own practice and that of another's, noting that the crafted object is an outward reflection of the maker's inner process and practice.

She used interviews as methodology to extrapolate information and verify her model. She moved from the known to the unknown in her interviews – i.e. moving from the taught model (inspiration) to the more private and uncommunicated areas of practice (incubation and investigation) back into the taught model (interpretation).

As part of her model, a circular chart was developed on to which the four quadrants (inspiration, incubation, investigation and interpretation) with their subsections were plotted. This gave a holistic, balanced and deep set of criteria against which to plot and assess each interviewed practitioner. This chart could be used by anyone when assessing Fine Craft practice or by the practitioners themselves in assessing their practice when wanting to know in which areas to develop in order to aim for Fine Craft practice.

The two parts of the Advanced Practice Model are the definition below and the quadrant chart below that.

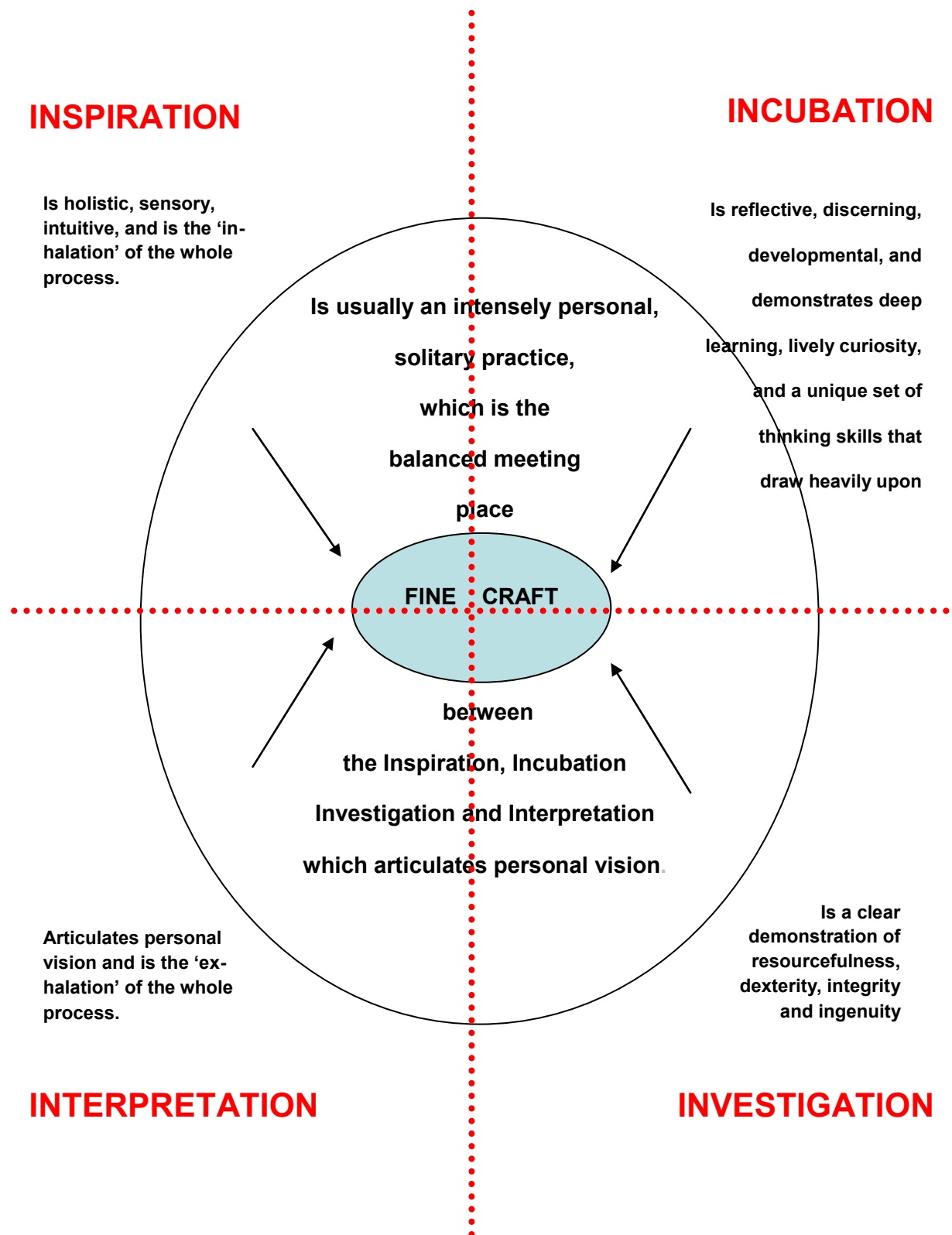


Figure 39 Definition of Fine Craft and Advanced Practice Model part One

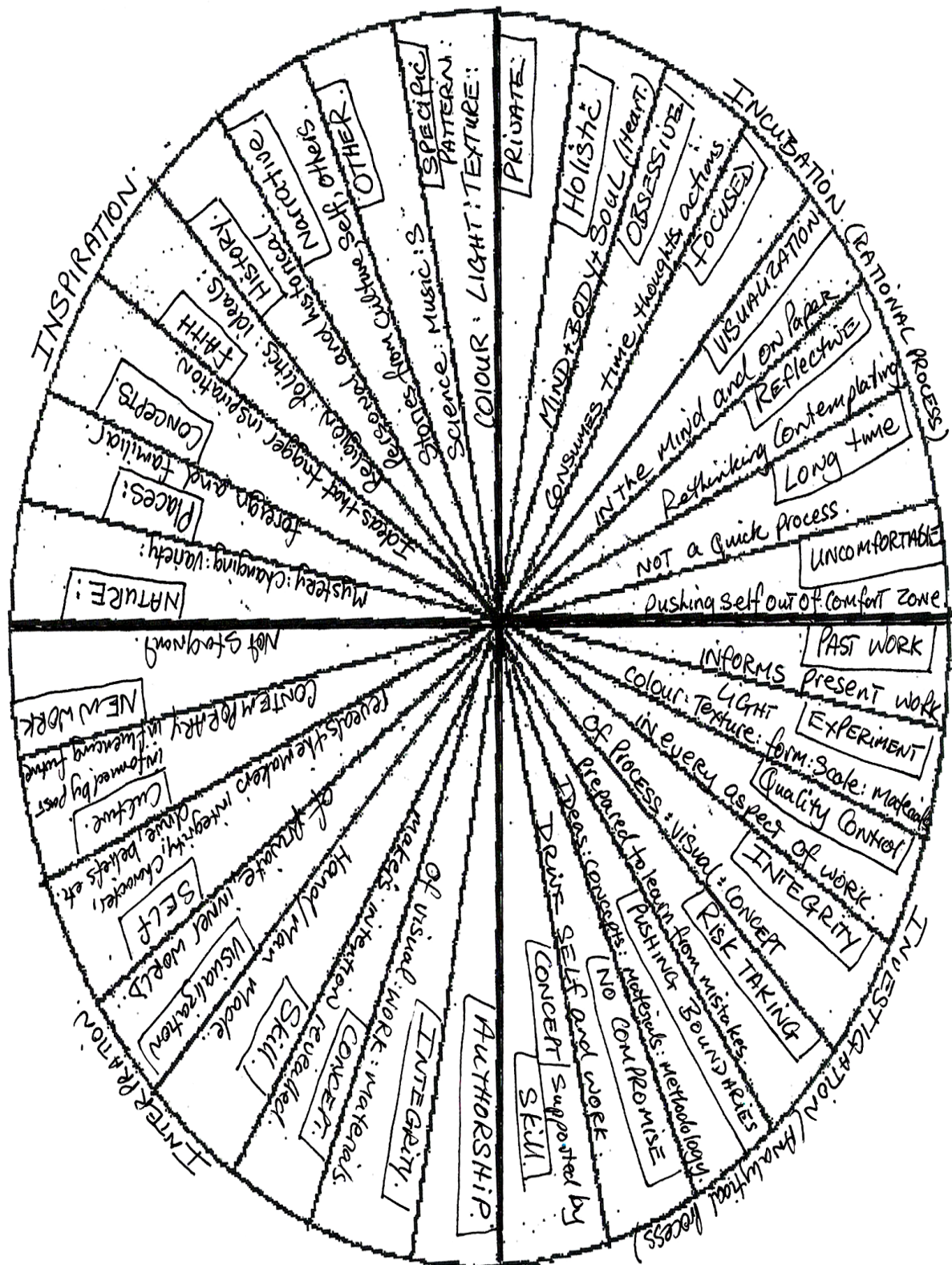


Figure 40 Part two of Advanced Practice Model for Fine Craft Practice

Would this Advanced Practice Model work when assessing Historical Fine Craft?

Although this model would help contemporary practitioners wishing to develop their craft towards Fine Craft, and would help anyone assessing a crafted object as to whether or not it fitted the criteria of Fine Craft, Historical Craft often affords no background knowledge, knowledge of the maker or of the one commissioning the object.

By critically evaluating the Vine Corridor as a case study in the historical Falkland House, the researcher had the opportunity to put her Advanced Practice Model to the test.

## SECTION 3

### Historical Craft investigation

**“As long as you read this poem  
I will be writing it.  
I am writing it here and now  
before your eyes,  
although you can’t see me....  
... the real trick  
is your pretending  
this is something  
fixed and solid,  
external to us both.  
I tell you better,  
I will keep on  
writing this poem for you  
even after I’m dead.”  
(Aldan Nowlan. ‘*An Exchange of Gifts*’)**





## CHAPTER 15

### INTRODUCTION.

The Vine Corridor in the House of Falkland<sup>42</sup> was been chosen as a case study to assess whether the Advanced Practice Model used to assess Contemporary Fine Craft practice could also be used to assess historical Fine Craft practice.

Implicit in the definition is an evolution or progress of process in the craft practice. Questions that immediately arise are; is there evidence of this evolution within the Vine Corridor? Is there evidence of the tacit knowledge of the craftsman? Is there cogent evidence of the craftsman's thinking process? Can the analytical and interpretive qualities of Fine Craft be found embodied in the Vine Corridor? If so, what are they?

By heuristic observation, a pilot study and initial experiments with light, the qualities of Fine Craft will be seen to be found in the Vine Corridor thus both validating the definition of Fine Craft and demonstrating the Vine Corridor to be an example of historical Fine Craft.

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<sup>42</sup> As a member of the team of the 'Past, Present and Future Craft Practice' project, the author was privileged to be given access to the House of Falkland in Fife, Scotland. Members of the team have investigated different parts of the House to further their research, and the author chose the 'Vine Corridor.'



## Overview and background to the House of Falkland

At this point it is necessary to give a brief overview of the House of Falkland, the 3<sup>rd</sup> Marquess of Bute and the importance of the Vine Corridor in particular.

Falkland House is a two-storey country house, in the Jacobean-style, nestling at the foot of the Lomond Hills in Fife, Scotland. It is located a half-mile (1 km) west of Falkland village in Fife.



Figure 41 The House of Falkland December 2009

It was built between 1838-44 by William Burn, a pre-eminent Victorian country house architect, for Onesiphorus Tyndall-Bruce and his wife, Margaret Tyndall-Bruce. It has magnificent interiors which contain a collection of unique works influenced by the Catholic religion, symbolism and Byzantine architecture. It is understood to be the best remaining of Burn's house designs.

The House of Falkland<sup>43</sup> was bought in 1890 by John Patrick Crichton-Stuart, 3rd Marquess of Bute (1847 - 1900) He immediately started refurbishing the House of Falkland, making alterations to the hall corridor in November 1890; redecorating the Marquess' study – now called the Corpus Christy room – with painting done by H.W. Lonsdale<sup>44</sup> who also did the decorative glazing of the drawing room in June of 1893; the refitting of the Chapel between 1895 and 1897 and also worked on the dining room, the Vine Corridor (with plasterwork done by Tugwell<sup>45</sup>) and the refitting of the Italian bedroom – the main bedroom.

He employed his friend, the Scottish architect Robert Weir Schultz and other artisans to refurbish and redesign the interior of the House of Falkland. This was predominantly done in the Arts & Crafts style, juxtaposed against a curious mixture of the other styles and architecture. In particular, the Vine Corridor on the first floor, is a wonderful example of Arts and Crafts style, and has remained untouched since it was created.

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<sup>43</sup> The house of Falkland is now known as Nuthill, and houses St Ninian's RC School.

<sup>44</sup> Horatio Walter Lonsdale (1845-1919) was born in Mexico with British citizenship and by 1851 was in Britain with his widowed mother. He designed glass for W G Saunders, who was closely associated with W Burges, and for Heaton, Butler and Bayne. His work resembles that of Morris and Co and has been mistaken for it.

<sup>45</sup> There is a bit of confusion here because according to the DSA Building/Design Report "The plasterwork was done by Tugwell," but according to a note in the diary of Lord Bute, 29.7.1873, comments that "Unusually, the high quality and imaginative plasterwork commissioned by Shultz, was executed by Lawrence Turner or George Blankart"

An insight to the past beauty of Falkland House is reflected in this statement by the Edinburgh Photographic Society Outings (TEPS) in April 1883. “The party then visited Falkland House with its peacocks, dell, waterfall and thatched houses.”<sup>46</sup> These carefully designed, wonderful gardens are currently being restored by the Falkland Heritage Trust, under the leadership of the present Hereditary Keeper of the Palace, Ninian Crichton-Stuart.



**Figure 42. John Patrick Crichton-Stuart, 3rd Marquess of Bute (1847-1900)**

The Marquess was a scholar who's vast range of interests included religion, (primarily the Roman Catholic Faith,) medievalism, the occult – including psychic phenomena,<sup>47</sup> druidism and astrology, - architecture, travelling, linguistics and

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<sup>46</sup> TEPS [http://edinphoto.org.uk/4\\_eps\\_h/4\\_eps\\_outings\\_dates\\_1881-90.htm](http://edinphoto.org.uk/4_eps_h/4_eps_outings_dates_1881-90.htm)

<sup>47</sup> “To a fervent Roman Catholicism he joined a ready openness to the elements of a more Catholic faith. That same yearning for communion with the invisible which showed itself in his Prayer-books and Missals, his Byzantine Churches restored, his English Churches built, showed itself also in the great crystal hung in his

philanthropy. He was a prolific writer and an antiquarian especially interested in old books and literature. It is, however, his architectural patronage that creates his lasting memorial. "He was the first peer of modern times to undertake municipal office,"<sup>48</sup> He served twice as Mayor of Cardiff and once as Provost of Rothesay, on the island of Bute. For several years he was Lord Rector of St. Andrews University. He was a generous benefactor to the university as well as to Glasgow University. Bute was a Knight of the Thistle, and also a Knight Grand Cross of St. Gregory and of the Holy Sepulchre which were Catholic Orders.

Bute had a lifelong fascination with the occult which lead him to experiment with telepathy and hold séances at his estates in Cardiff and Scotland. He became Vice Chairman of the Psychical Research Council. He funded Ada Goodrich-Freer<sup>49</sup> in her research into psychic phenomena in the Highlands and Islands of Scotland and co-authored a book with her.<sup>50</sup>

He was deeply interested in Astrology and had charts drawn up with horoscopes of his children. His interest in mythology appears as recurring themes coming through all his buildings. (see Figure 48. The domed ceiling in Mount Stuart with astrological signs.) The ceiling in the Corpus Christi room of the House of Falkland has the stars painted it as they reputedly were on the day of his birth.

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chapel at St. John's Lodge ; as it were the mystic focus of that green silence in the heart of London's roar ; and in the horoscope of his nativity painted on the dome of his study at Mountstuart ; and in that vaster, strange-illuminated vault of Mountstuart's central hall." APPENDIX VI (p. 225) OBITUARY NOTICE BY MR. F. W. H. MYERS (From the Journal of the Society for Psychical Research, November, 1900.)

<sup>48</sup> F:\bute\CATHOLIC ENCYCLOPEDIA John Patrick Crichton-Stuart, Third Marquess of Bute.htm

<sup>49</sup> Goodrich-Freer was funded by the Society for Psychical Research, effectively Bute himself, to investigate tales of the supernatural and second sight in the Hebrides between 1892-1896. She used her bright intellect and beauty to captivate Bute and the people on the islands and in, particular Father Allan MacDonald, whose work she shamelessly plagiarised published under her name in 1902 in her book "The Outer Isles". These actions have largely discredited her place in history.

<sup>50</sup> Title: "The Alleged Haunting of B---- House" A. Goodrich-Freer and John, Marquess of Bute, Release Date: August 17, 2005 [EBook #16538] PROJECT GUTENBERG EBOOK which can be downloaded from <http://www.pgdp.net>

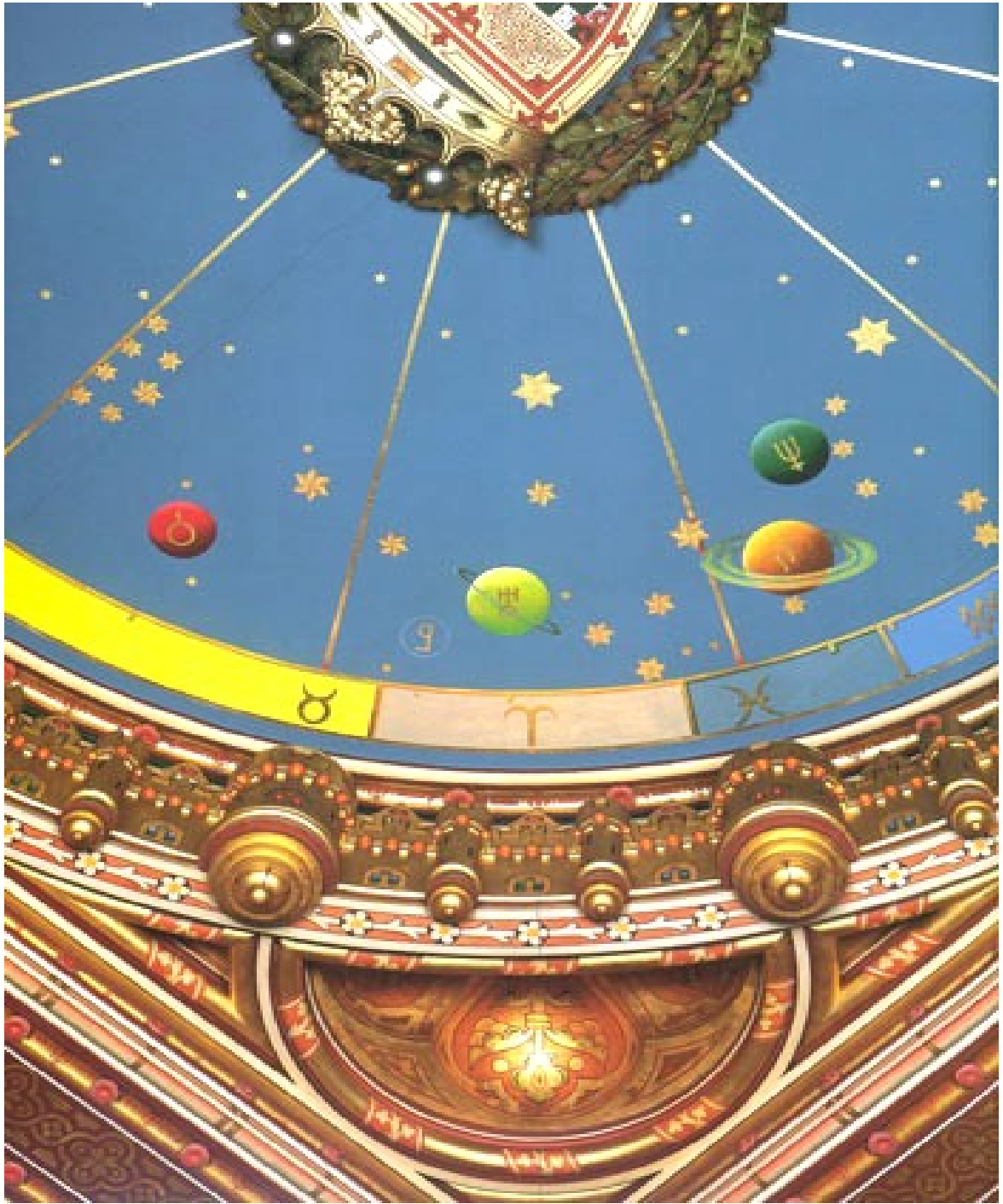


Figure 43 Domed ceiling in Mount Stuart with astrological signs

He was married to Gwendolyn FitzAlan-Howard<sup>51</sup>. An 'engaging and beautiful girl' in 1872, they enjoyed a very happy marriage and had four children.

"When John Patrick was travelling, it was his wife who ran the business. She was an intelligent, spirited woman who shared his vision and supported him in his endeavours."<sup>52</sup> (MC-Stewart)

Apart from occasional references to the Corridor in the writings of brochures for the Falkland Heritage Trust, and some mention in Shultz's diaries and Stamp's book about Shultz, nothing has been written about this unique microcosm of Art's and Crafts work which

"... provides a rich tableau for craft researchers to investigate and explore the indigenous techniques employed by craft artisans in the past, and to understand their aesthetic importance to our lives."(Falkland Heritage Trust)

The photographer taking this photograph, had his back to the mirror and was looking out to the landing over which the barrel domed ceiling is situated. Therefore in this photograph<sup>53</sup> only two cupolas are seen although there are, in fact, three cupolas.

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<sup>51</sup> She was the daughter of Edward Fitzalan-Howard, 1st Baron Howard of Glossop

<sup>52</sup> Marietta Crichton-Stuart, sister of Ninian Crichton-Stewart, in an interview with her March 2007

<sup>53</sup> Stamp, Gavin. 1981 "Robert Weir Schultz. Architect. And His Work for the Marquesses of Bute" The Curwen Press, London.





Figure 44 The Vine Corridor. (photograph by Schultz)



## CHAPTER 16

### INTRODUCTION TO THE VINE CORRIDOR; THE FULL WALK TO THE LAIRD'S BEDROOM.

In order to put the Vine Corridor into context within the House of Falkland, it will be necessary to take a walk through the house to the master/laird's bedroom which includes the Vine Corridor. For the reader's convenience, maps and diagrams of the walk have been included at the end of the section 'The walk from the hall to the laird's bedroom.'

#### **The walk from the hall to the laird's bedroom through the Vine Corridor**

##### **Conditions under which the observations were noted:**

Outside the temperature was cold but not frosty. Inside it was very cold. The school, currently housed in Falkland House, was on holiday and the heating had not been on for two weeks.

The winter sunlight outside shone with a white light.<sup>54</sup> It was sharp, distinct and clear, without distortion. Sunlight at this time of the year comes onto the building at an angle of about 45-60 degrees and never directly from above. This affects the intensity of the light penetrating the building. The sky was cloudless and grey blue.

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<sup>54</sup> light such as sunlight that contains all the wavelengths from red to violet at approximately equal intensity

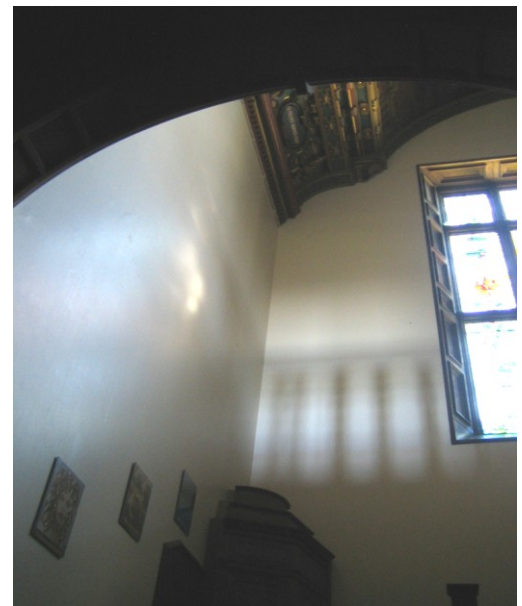




**Figure 22 The main hall and staircase without artificial lighting**



The Main Hall in the House of Falkland is long and grand. The only external wall is that of the stairway on which is situated the only window. Light comes from open doors leading off the hall and from the stain-glass window on the principal staircase. From the shadowed Hall,<sup>55</sup> one is drawn to the light flooding in through the stain-glass window.



**Figure 46 Light on the staircase**

McCurdy, in his paper “internalizing the Outer Light” talks about the light soliciting “our attention, and persuade(ing) us to look”<sup>56</sup>

<sup>55</sup> Also known as the ‘Long Corridor’ pg. 25 Robert Weir Shultz

<sup>56</sup> JOHN DERRICKSON MCCURDY, Assistant Professor of Philosophy at the DuBois Campus of the Pennsylvania State University. “A strong light which forces itself into the eye against our gaze cannot make us see a world, unless the light can lead the gaze which it strikes. The light must solicit our attention, and persuade us to look; the lighted things attract our gaze, entice our eye to caress their surfaces, and to espouse their contours.”

*“The active play across the clearing tires the gaze which withdraws to restful obscurity; the level shifts down, and the lights outside the shade diverge as distractions, obscuring somewhat the dimness which my gaze now inhabits. Throughout the day, our gaze emerges from one light and merges with another; the lights diverge from the light with which our gaze is merged, and then converge, unless our gaze shifts into another surrounding; the divergent lights attract, distract, and repel. The outer light has an inwardness, because we live in the light and breathe the atmosphere which surrounds us. We draw the light into our body, while the light draws our body into the world. Our gaze follows the light in its trajectory through the clearing, and traces a world in the air.” [ McCurdy)*



**Figure 47 The mirror with (left) and without artificial lighting (right)**

Drawn towards the light, one moves up the stairs, pausing halfway to gaze back into the hall

Looking down into the hall, there is a large mirror above the fireplace. This carefully placed mirror allowed the cast light from the stain-glass window, to pour down into the hall and bounce back up again giving the sense of even greater space and

grandeur. The tonal quality between light and dark became more distinct in the areas below the stairs, and away from the light cast and reflected from the window and mirror.

Continuing up the stairs, one passes under a magnificent stain-glass window on the left, (see fig 48) created by H. W. Lonsdale<sup>57</sup> It dominates the space during the day. The incoming light plays with the colours and mixes them from primary reds, blues and yellows, into pools of secondary<sup>58</sup> and tertiary<sup>59</sup> colours on the palette of the hall and stairs.

As the sun changes its position in the sky outside; the light on the stairs, hall and upstairs balcony, moves too. Sometimes forming pools of coloured light on the stairs and in the hall; sometimes wrapping the person ascending or descending in a magical garment of many colours; sometimes dancing in moving rainbows on the shaft of dust particles.

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<sup>57</sup> Horatio Walter Lonsdale was an accomplished architectural artist working as William Burges's right-hand man on many schemes, such as Cardiff Castle and Mount Stuart as well as working in the House of Falkland and Falkland Palace. His attention to detail and colour was held in high regard. His work was greatly admired for its ability to render highly decorative designs.

<sup>58</sup> Green, orange and purple, made from a mixture of an equal measure of two primary colours

<sup>59</sup> Yellow-green, green-blue, blue-violet, red-purple, red-orange, yellow-orange. Made from one measure of a primary and an equal measure of a secondary colour.



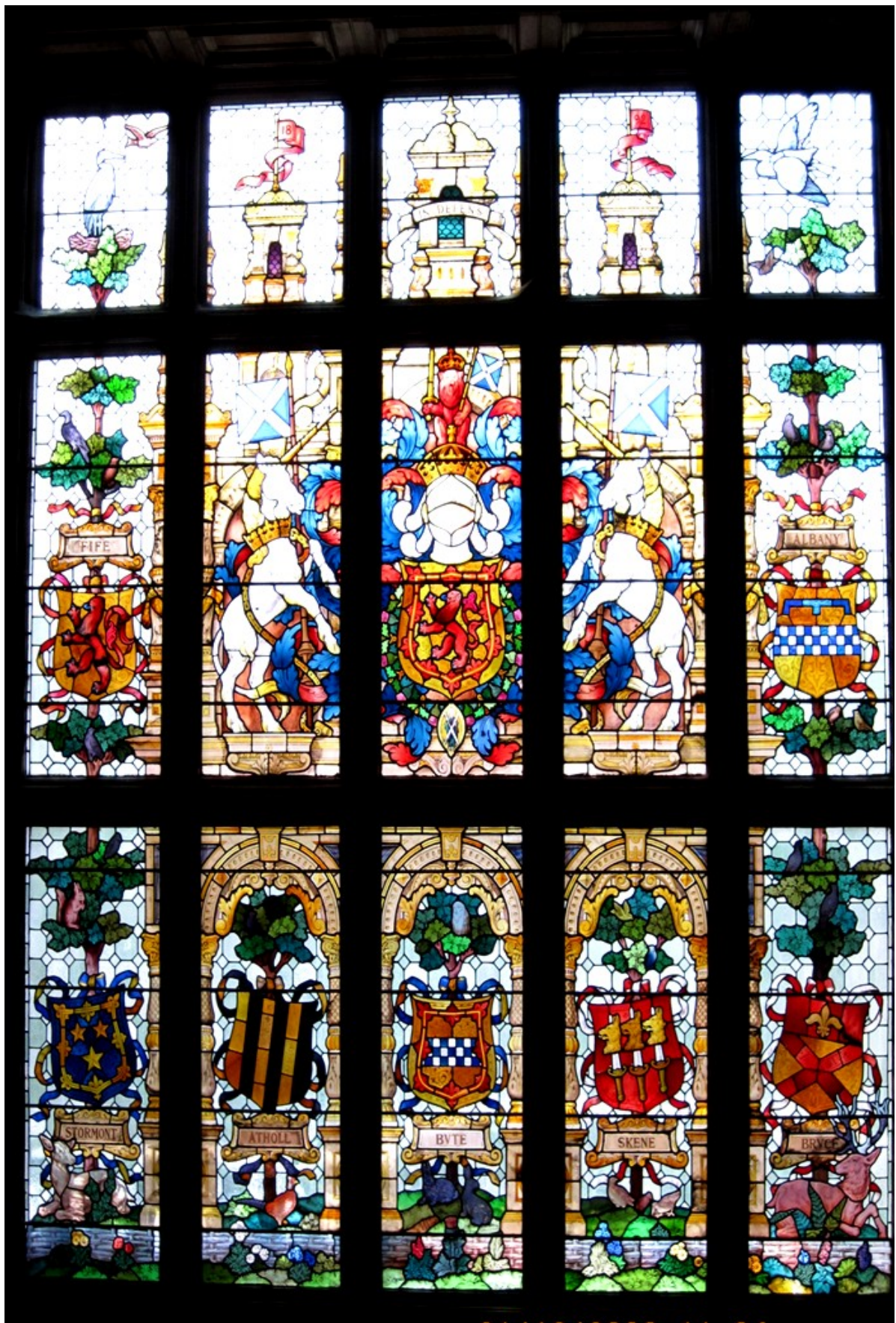
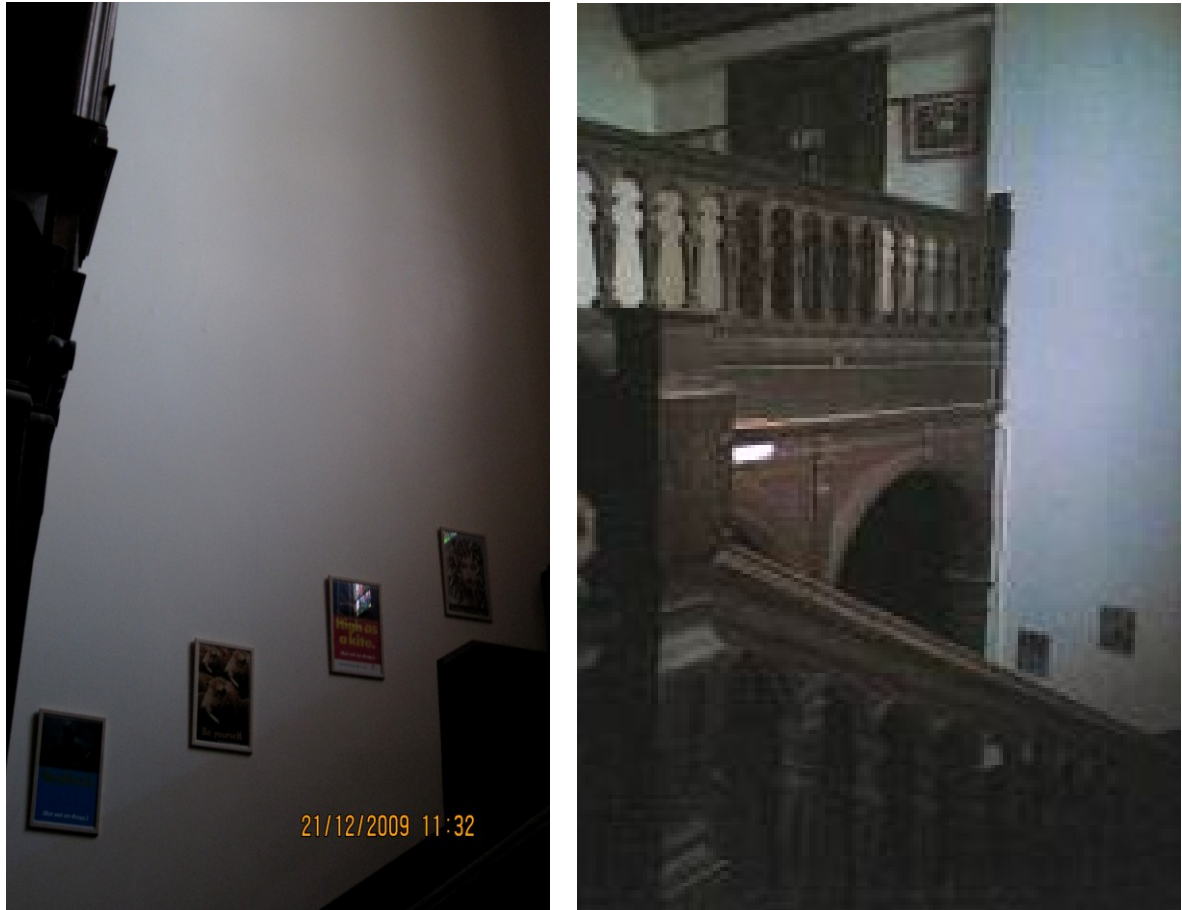


Figure 48 The stain- glass window above the grand staircase

The names of the past generations, the symbols and coats-of-arms of their positions, heritage and accomplishments give a clear statement of context to the occupiers of the house placing them within a respected and noble heritage.



**Figure 49 Light from the stain-glass window onto the wall and landing**

The arches downstairs, the stairs and the light from the stain-glass window, followed by the domed ceiling, all serve to lift the head and the gaze and lead the person upwards.

At the top of the stairs there is a Balustrade. Again one is drawn towards the light, and leaning on the balustrade, one can gaze at the stain glass window. Here, on the

same level as the centre of the window, the viewer could take in the beauty of the colours and images without restraint. The window is very large. As the primary source of light it dominates the space.

Towards the bottom of the window the colours are more opaque and rich putting emphasis on the images and the story of the past generations. Here the colours are dominant and the light passing through these less opaque images is dyed by the rich hues. Towards the top of the window, the images are transparent and allow maximum light to flood into the building and draw the eye upwards towards the ceiling.

“The structure of this wooden ceiling is presumable by Burns, modified by Schultz, who charged for ‘instructing decorator regarding stair ceiling, discussing & arranging subjects, general superintendence &c. chandelier for staircase<sup>60</sup>.’” (Stamp)

It appears that although Lonsdale, Lyons, and other highly talented craftsmen were called upon to work in the House of Falkland, their work was closely monitored and controlled by Schultz.

The ceiling is barrel domed. Built by Burns and modified by Robert Weir Shultz in 1898 it has a frieze painted in oils by Andrew W Lyons depicting the ‘Eight Winds’ (Stamp). One of these is ‘Boreas which is the North-East wind. The figure depicted is that of a stern, elderly, bearded man looking due north. It is easily recognizable as the face of Bute. These great, winged figures look down and each of them appears

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<sup>60</sup> “Letter from Lyons to Mrs Maule Ramsay, Lord Ninian Crichton-Stuart’s widow, 9.10.1930, enclosing notes on the ceiling written by Lyons in 1898, is at the House of Falkland. Lyons spent 1897 at Elgin Priory, Pluscarden &c. drawing early 17<sup>th</sup> century painted ceilings. (*Proceedings of the Society of Antiquaries of Scotland*, xxxv, p. 109; xxxviii, p. 151; xli, p. 237) before being recalled by Lord Bute at the end of 1897 to Falkland. See account book, 1898”. As quoted by Stamp

to be watching you. Smaller cherubs look towards the greater figures and towards the door of the small corridor to the right of the balcony.





Figure 50 The barrel domed ceiling.



This ceiling is ornate, lush and imposing. Predominantly aquamarine and green colours are intense because of the amount of light that comes in through the stained-glass window. Gilt outlines the panels and adds to the reflected light. Curiously, in contrast to the daylight flooding through the nearby translucent window, the painted sky appears dark with bright stars. This makes the ceiling even more imposing and heavy.

The richness and density of the colour, and the opulent gilt, serve to give weight bearing down on the viewers. This, augmented by the height of the ceiling and the depth of the stairway, all give the feeling of being small within the space.

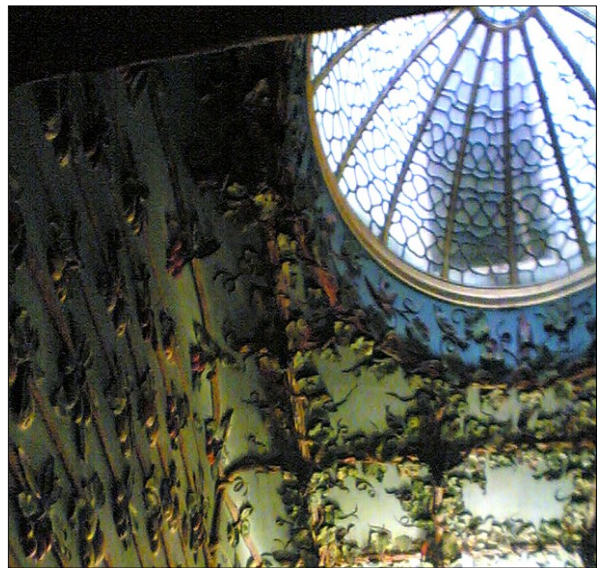
All the woodwork of the rails, stairs, arches and doors are a rich, milk-chocolate brown. It looks and feels warm. Turning from the balustrade, away from the window, one feels directed by the overhead winged figures to enter the modest doors of the corridor.

Everything from the base of the stairs to this point appears to have been carefully crafted to control the direction of movement upwards and across the landing towards these doors. It would seem that the craftsman (in this case, Shultz) carefully thought about the positioning of the imagery, the size and shape of the architecture and the effects of the light and colour to lead one inexorably in the direction he chose. This shows a process of rational thinking drawing on tacit knowledge to bring about the desired effect.

In order to set the Vine Corridor in context within the house of Falkland, it is necessary to continue the walk to the laird's bedroom and return to analyze the Vine Corridor upon completion.

The Vine Corridor is a small, private, intimate, colourful and highly ornate corridor linking the expansive landing and stairwell to the bedroom and dressing room. Visually it can be overwhelming.

Three cupolas set in the ceiling, afford the only light. The first, just above the entrance to the corridor, has colours of the morning. Soft blues and greys at the bottom moving up to the top in ever decreasing colour to allow the maximum light to enter.



**Figure 51 The 'morning' cupola**

The centre cupola is midday. The colours are yellow and orange. Which once again grow lighter towards the top. These are sunny, warm and happy colours.



**Figure 52 The 'midday' cupola**

The final cupola, just above a large mirror at the end of the corridor, depicts the evening. It is a rich rosy red, and has tints of mauve and purple in the shadows. These are romantic, warm colours.



**Figure 53** The 'evening' cupola

All the windows have the same pattern of entwined hearts and ribbons. The circle shape of each cupola, could allude to the 'eternal' God who is above them, and the 'Three' cupolas with their respective colours could also represent the Trinity – Father, Son and Holy Spirit. Each cupola is gilded and again this alludes to the connection with the church and faith of the Marquess.

Exotic fruits adorn the branches. Animals, snails, birds and domestic ducks inhabit this extraordinary trellised garden. The imagery is vibrant and alive with colour. All the stucco work imagery is above viewer's head.

At the far end of the Vine Corridor there is a mirrored wall. The mirror makes the corridor look larger and longer, and allows the people walking to the laird's bedroom transformed by colour as they pass under the cupolas.





Figure 54 Stucco work imagery in the Vine Corridor.

### **Adjoining passage to the laird's Bedroom.**

Turning at the end of the Vine Corridor, the couple walk through a small adjoining corridor. Here one's eye is drawn first to the floor where inlaid into the parquet floor, are wild flowers. It is as if the wild flowers have been strewn at one's feet.



**Figure 55 Flowers inlaid in the floor**

It is very romantic, whimsical and touching, and all the wild flowers symbolise 'love'. Small, discreet, gentle, but the message of love is loud and clear.

Doors hidden in the panelling lead to a toilet and the dressing room. The ceiling is less ornate but here, in the pale light, beams and cornicing have more stucco work twisting brambles, heavy with fruit, afford food and hiding for the birds. Once again the colours are vivid and with the light filtering through two plain glass skylights, would give the impression of a real bramble with fruit and birds.

This small corridor leads to the Laird's bedroom which, in stark contrast to the corridor, is pristine white and looks very plain at first glance.

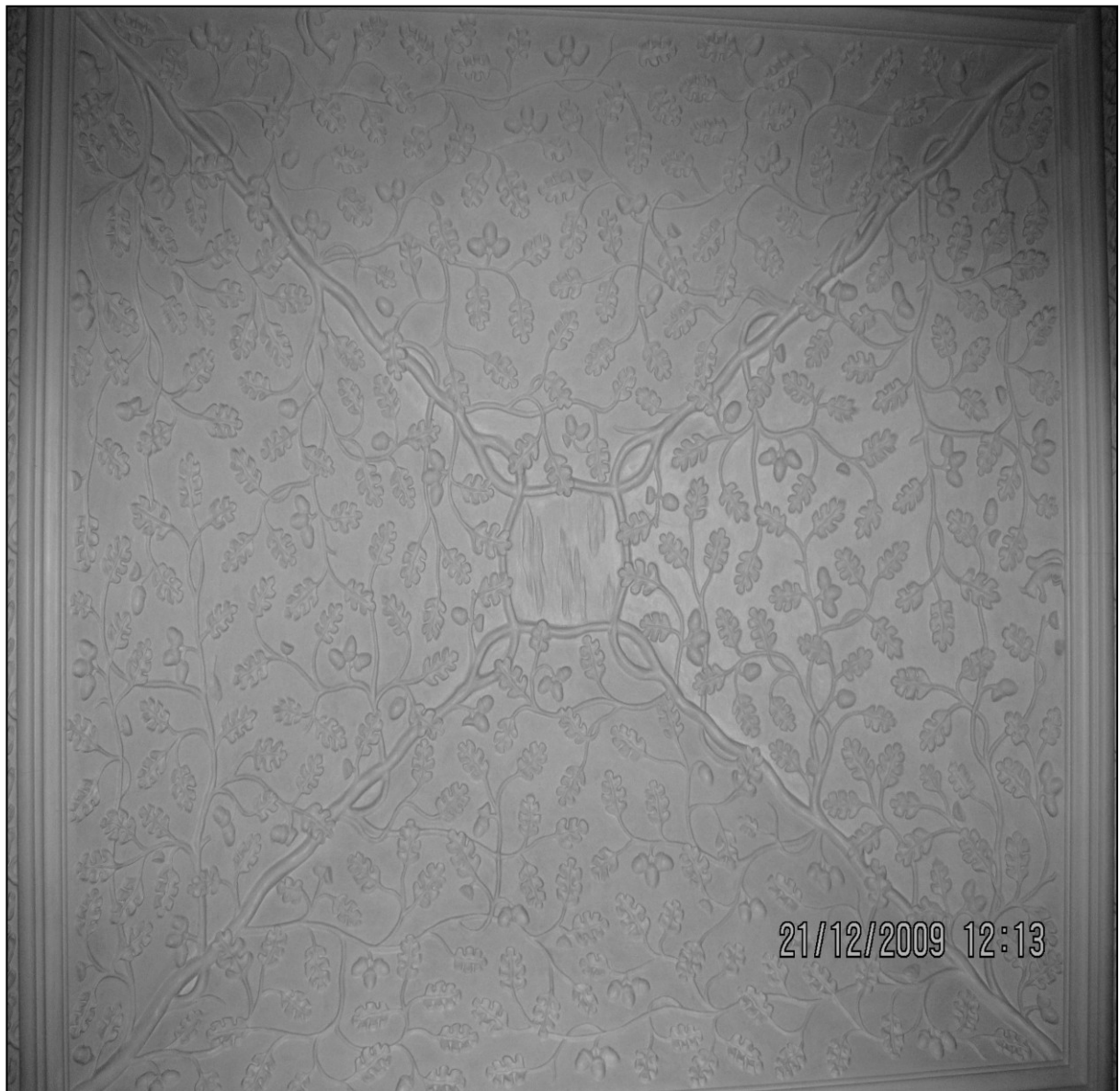




Figure 56 The passage adjoining the Vine Corridor and the bedroom. Details show the date 1894 created and the initials

## The Laird's Bedroom

The bedroom, in contrast to the vivid colour and imagery of the Vine Corridor and the passage, is white. Unless a scratch test is done there is no knowing whether the same colours would have been used in the bedroom as in the adjoining room and corridor. It would be reasonable to assume that the bedroom would have been coloured as the adjoining dressing room has a coloured frieze around its ceiling too. The colour palette is the same through the Vine Corridor, adjoining passage, and



**Figure 23 Canopied ceiling in the bedroom.**



The ceiling has been constructed as a canopy. It is ornamented with oak branches and leaves and acorns. Two squirrels are in the branches. One squirrel is sejant with a nut, and the other running up a branch. There are also two small identical birds. At the top of the canopy is a square 'opening' showing clouds. Perhaps this was painted blue at one time. Around the base of the canopy is a frieze of mistletoe.



**Figure 24 Details of the canopied ceiling in the bedroom.**

The Bible states; "He brought me to the banqueting house and his banner over me was love – for love waved as a comforting and protecting banner<sup>61</sup> over my head when I was with him" (Song of Solomon 2:4)

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<sup>61</sup> banner here can also be translated, 'canopy' or 'covering'



This talks of the love of the man being a protective banner over the woman. Given the eclectic beliefs of the Marquess, although there is strong symbolism connected to the Song of Solomon, this is combined with Druidic<sup>62</sup> symbolism and traditional heraldic imagery. It is necessary therefore to lay the Christian and esoteric symbolism side by side as is found in the Vine Corridor and not to analyze them separately.

In heraldry, sprigs of Oak, its branches, leaves and acorns as well as whole trees of oak are fairly common symbols. The oak is an emblem of virtue, strength, resiliency, longevity, and re-birth in Christianity.

In the British Isles, the ancient Druids considered oak to have both medicinal and mystical significance.<sup>63</sup> According to the 13<sup>th</sup> Druid of Avalon, *"Mistletoe was considered to be the 'heal all' herb and was considered to be particularly potent when collected from the oak at a certain time of the year which coincided with their rituals"* and symbolized *"Protection, love, fertility, health, exorcism."* This is confirmed by Witcombe (in these footnotes)

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<sup>62</sup> Bute was interested in Druidism and the occult.

<sup>63</sup> The word *Druidae* is of Celtic origin. The Roman writer Pliny the Elder (Gaius Plinius Secundus, 23/24-79 C.E.) believed it to be a cognate with the Greek word *drus*, meaning "an oak." *Dru-wid* combines the word roots "oak" and "knowledge" (*wid* means "to know" or "to see" - as in the Sanskrit *vid*). The oak (together with the rowan and hazel) was an important sacred tree to the Druids. Druid was a title given to learned men and women possessing "oak knowledge" (or "oak wisdom"). Besides observing that the name 'Druid' is derived from "oak", it was Pliny the Elder, in his *Naturalis Historia* (XVI, 95), who associates the Druids with mistletoe and oak groves: "The Druids...hold nothing more sacred than the mistletoe and the tree on which it grows provided it is an oak. They choose the oak to form groves, and they do not perform any religious rites without its foliage..." Pliny also describes how the Druids used a "gold pruning hook" or "sickle" to gather the mistletoe. "Anything growing on those trees [oaks] they regard as sent from heaven and a sign that this tree has been chosen by the gods themselves. Mistletoe is, however, very rarely found, and when found, it is gathered with great ceremony and especially on the sixth day of the moon... They prepare a ritual sacrifice and feast under the tree, and lead up two white bulls whose horns are bound for the first time on this occasion. A priest attired in a white vestment ascends the tree and with a golden pruning hook cuts the mistletoe which is caught in a white cloth. Then next they sacrifice the victims praying that the gods will make their gifts propitious to those to whom they have given it. They believe that if given in drink the mistletoe will give fecundity to any barren animal, and that it is predominant against all poisons." written and produced by Dr. Christopher L.C.E. Witcombe

Throughout the Journey, craft has played a vital part in the innovative unravelling of the ethos, story, message and symbolism of the rooms. This is not about the making of objects, but clearly about a visual interpretation of personal beliefs and interests.

This method of communicating visually a personal story, demonstrates a higher level of understanding of the power of visual language to convey meaning and interpret stories at a number of levels. Schultz' use of space, colour, light and imagery as a means of moving individuals through the building and directing their gaze with consummate skill in order to create an environment that reflects the character and interest of the patron, Bute demonstrates his deep rational process. Schultz has mastered, through use of visual vocabulary, Bute's persona, and enabled others to travel Bute's journey through the applied imagery within the building. Schultz was the author of these visual stories; His voice directed their construction and telling.

In some of the rooms, e.g. the Music room, Bute added additional imagery. These additions have lost the clarity of the visual stories and have resulted in a cacophony of visual sound rather than visual harmony.

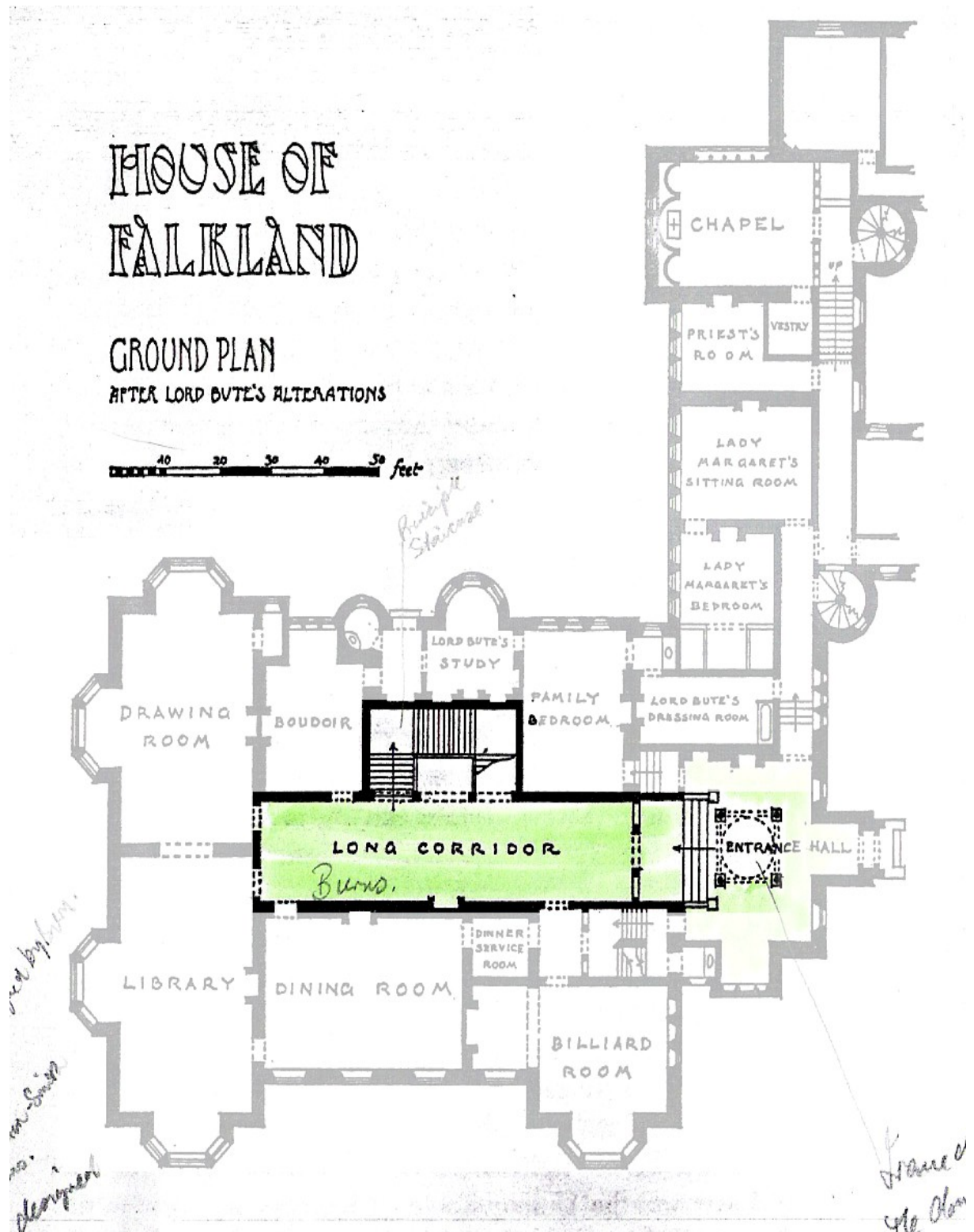


Figure 25 Ground plan for the House of Falkland; Schultz

Map of the 'Walk' and the position of the Vine Corridor in relation to the other areas.<sup>64</sup>

This section has been turned from 'landscape' to 'portrait' to make it visually easier to read.

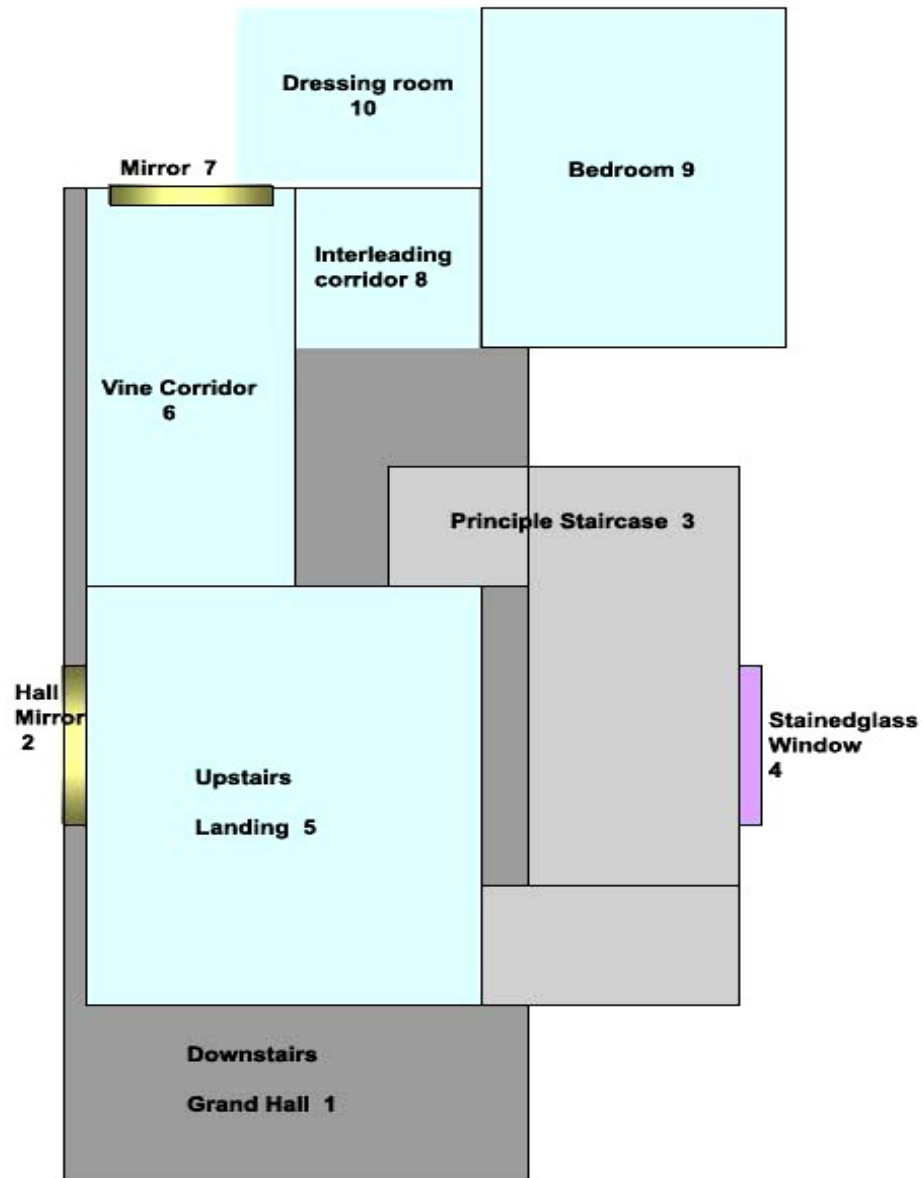
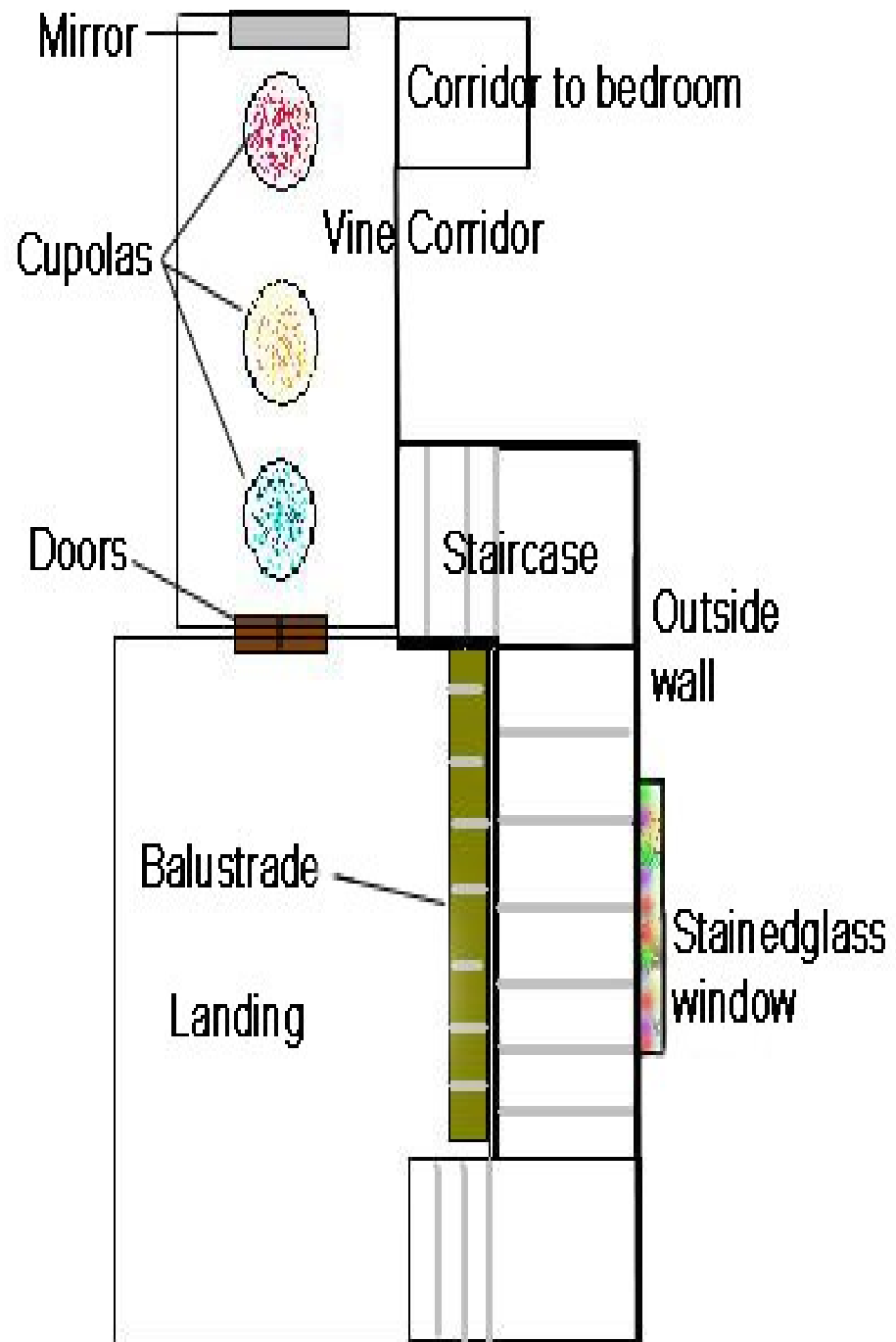


Figure 60 The Vine Corridor in relation to the other areas

<sup>64</sup> This 'map' is simply a diagram me for clarification, and not an architecturally correct depiction of these areas.

Map of the upstairs landing including the Vine Corridor.



**Figure 61 Map of upstairs including the Vine Corridor**

## CHAPTER 17

# ANALYSIS OF THE VINE CORRIDOR

The Vine Corridor is part of a story. Therefore the methodology used to write the story is the Narrative style and to use footnotes to further elucidate the writing thus ensuring an unbroken narrative.

Bearing in mind this narrative, the researcher has analyzed the Vine Corridor heuristically looking at the visual aspects in order of impression on her.

At this point it is also important to add that the researcher is a Christian. The impressions, reactions to and analysis of the Vine Corridor, involve not only the rational and analytical process, but also involves the emotions, the spiritual response, the physical response and a holistic response to the Vine Corridor arising out of who the researcher is and her own background. Considering the zealous Catholic faith of the Marquess, it came as no surprise to the researcher to find a strong correlation with the Holy Bible, and in particular, the Song of Solomon in the Old Testament of the Bible. This is an allegorical narrative of the love between a man and a woman in order to explain the relationship between God and His people. The Song of Solomon resonated deeply with the researcher and the narrative embedded in the Vine Corridor.

*“The researcher is essentially the main ‘Measurement device’ in the study”.* (Miles and Huberman, pg7)

A pilot study, involving members of the PPFCP on a visit to the Vine Corridor, served to confirm the researcher's heuristic reaction to the corridor. This will be included at the end of this analysis.

This chapter has been subdivided and headed 17;i, 17;ii, 17;iii etc for easy reference.

## **17;i - LIGHT.**

Walking from the wide well lit landing, (Fig.38, number 5) one opens the doors and enters a small, dark corridor. (Fig. 37 and 39) The doors swing closed automatically. Pausing to allow eyes to adjust to the dark, one becomes aware of light coming from above impelling you to look up.<sup>65</sup> What evokes this compulsion? Light draws you towards itself.

“A strong light which forces itself into the eye against our gaze cannot make us see a world, unless the light can lead the gaze which it strikes. The light must solicit our attention, and persuade us to look; the lighted things attract our gaze, entice our eye to caress their surfaces, and to espouse their contours.”(McCurdy<sup>66</sup>)

“The outer light has an inwardness, because we live in the light and breathe the atmosphere which surrounds us. We draw the light into our body, while the light draws our body into the world. Our gaze follows the light in its trajectory through the clearing, and traces a world in the air.” (Merleau-Ponty<sup>67</sup>)

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<sup>65</sup> This is confirmed by the pilot study see in appendix 1 “I am forced to look up to the light source; the circular light source – attention seeking spotlights” participant A

<sup>66</sup> John Derrickson McCurdy, B.A. (Duke University); M.A. (Princeton University), M.A., PhD. (Pennsylvania State University), studied at the Art Students League of New York and has regularly exhibited paintings during the last five years He has instructed at Princeton, Penn State, and the Rockville Correctional Institution. He is currently Assistant Professor of Philosophy at the DuBois Campus of the Pennsylvania State University. 1971, by American Academy of Religion]

<sup>67</sup> Maurice Merleau-Ponty, *The Primacy of Perception* (Evanston: Northwestern University Press, 1968), p. 170. as quoted by McCurdy

It appears to push the darkness aside. Looking up, one becomes aware that there are three sources of light; three stain glass cupolas set into the ceiling of the corridor<sup>68</sup>(Fig 44) The three cupolas determine the quality and colour of that light.

The cupolas depict the colours of the morning (dawn), noon (midday), and evening (sunset).<sup>69</sup> The first cupola – ‘morning’ - is cool<sup>70</sup> and the colours radiate from soft mauves, greys and pale blues, down to deeper blues and greys, muting and softening everything highlighted below.

The second, central cupola – ‘noon ’– is golden with oranges, yellows and palest blue, warm and vibrant, it sharpens and highlights all it touches.

The third cupola – ‘evening’ - at the far end of the corridor is rich, warm, radiating from soft pink, to ruby red, with touches of purple tones, transforming the area below into a range of colours.

Some of the colours are soft and romantic; some mixed with the yellow are muddy and at times greenish grey. During the day the central cupola is dominant and the yellow light floods the corridor forcing the darkness into the top corners.

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<sup>68</sup> ) Dr. Gavin Stamp, in his description of the vine corridor, mistakenly notes that there are two cupolas in the corridor. Presumably he arrived at this conclusion from looking at the photograph of the vine corridor taken by Shultz, and included in his book rather than observation.

<sup>69</sup> “A Guide to the House of Falkland” Falkland Heritage Trust. Pg.8

<sup>4</sup> Colours are wavelengths of visible light from long to short wavelengths as follows: red, (being the longest) orange, yellow, green, blue, and violet. Wavelengths slightly longer than visible red are heat-producing (or infrared) wavelengths and beyond the violet visible wavelengths, are ultraviolet wavelengths. Warm colours are nearer to the heat producing wavelengths and cool are further away. ( Ayn E. Crowley) Warm colours are said to advance -- they appear closer to the observer. Cool colours are said to recede -- they appear farther from the observer. As the morning cupola is predominantly blue it has cool colours.



A large built-in mirror at the end of the corridor fills one wall. The mirror reflects the corridor and enhances the amount and the colour of the light therein. It also serves to double the perceived length and size of the corridor. It is often easier to see the images and effects of the colour and light as reflected in the mirror than to try to see it in the corridor itself .



Figure 62 Rose 'Evening' cupola



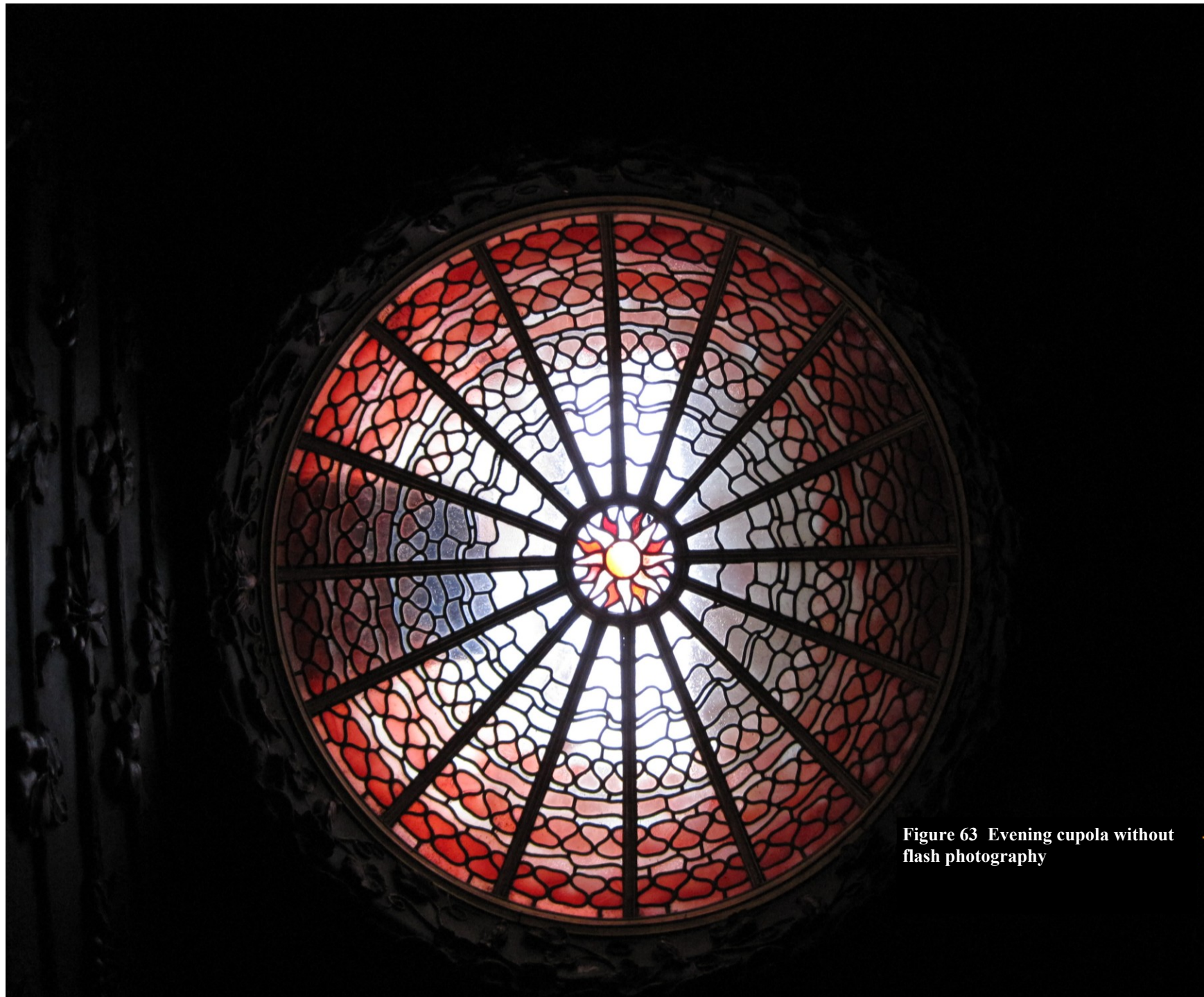


Figure 63 Evening cupola without  
flash photography



Figure 64 'Noon' cupola (two sides have been joined to exclude the neon strip light currently placed over it)



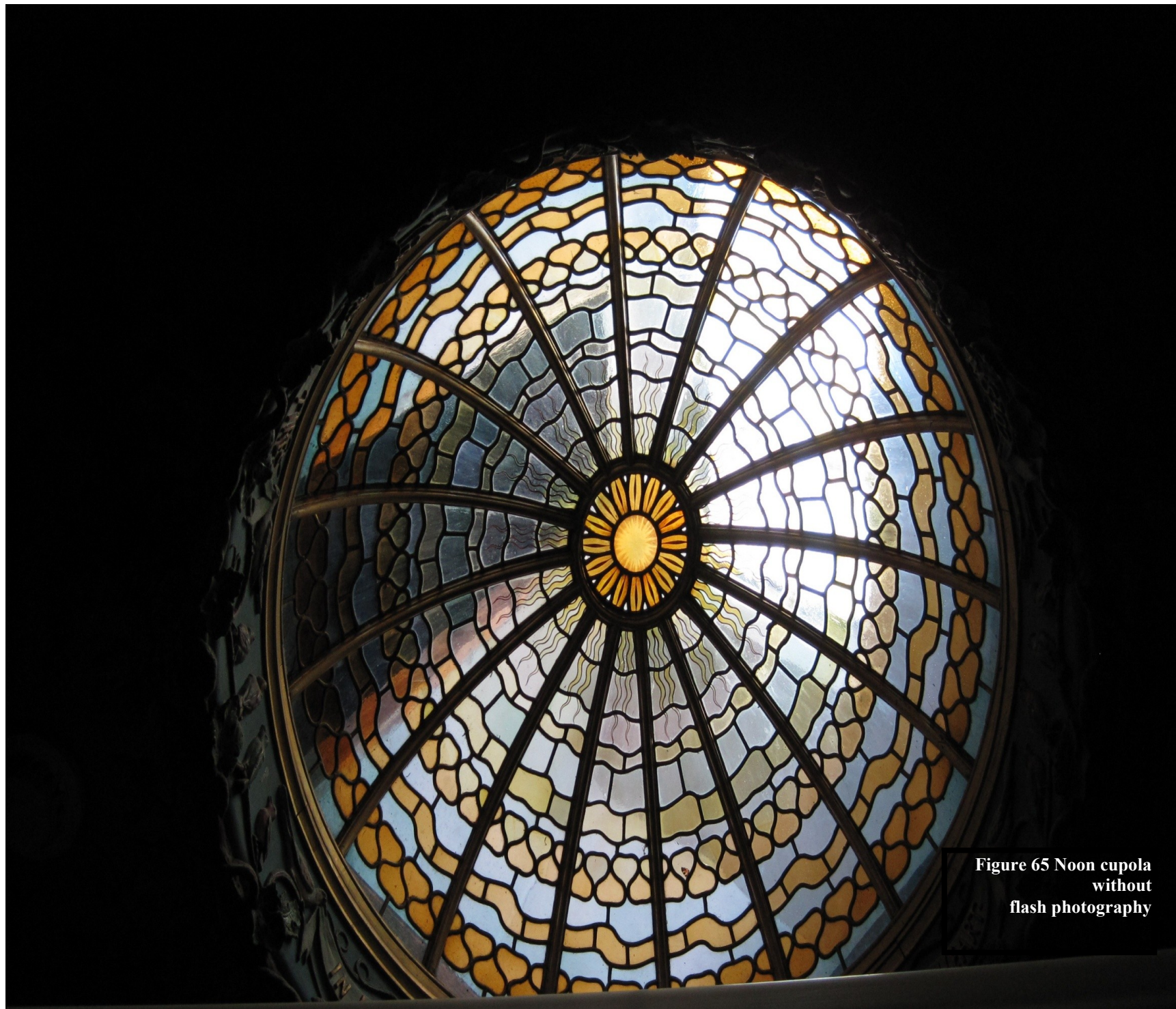


Figure 65 Noon cupola  
without  
flash photography





Figure 66 Greys and mauves 'Morning' cupola.



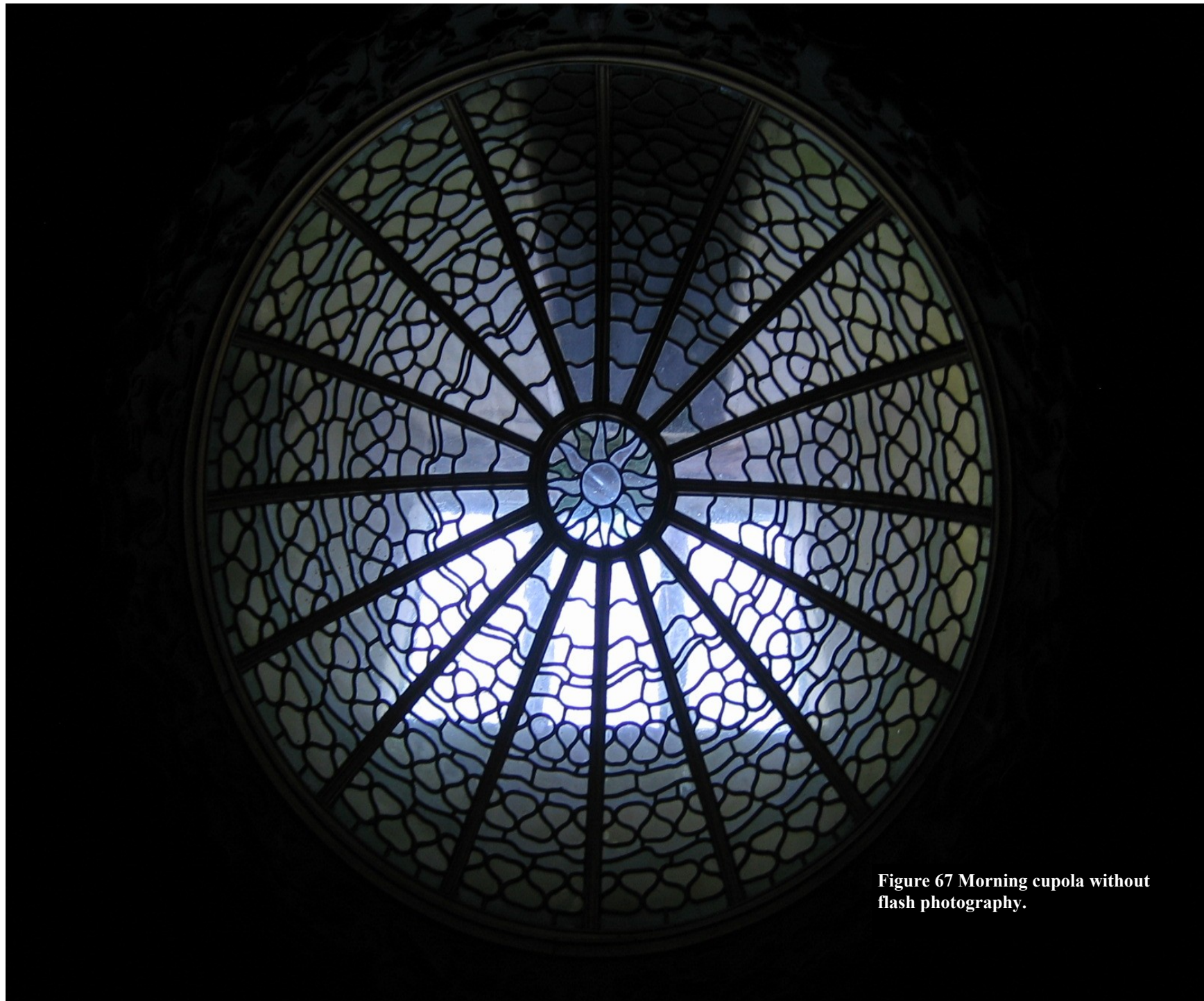


Figure 67 Morning cupola without  
flash photography.



Light from the three cupolas<sup>71</sup> streams into the corridor casting pools of different colours. These colours transform a small dark corridor into a magical place.



**Figure 68** Light from overhead cupolas.

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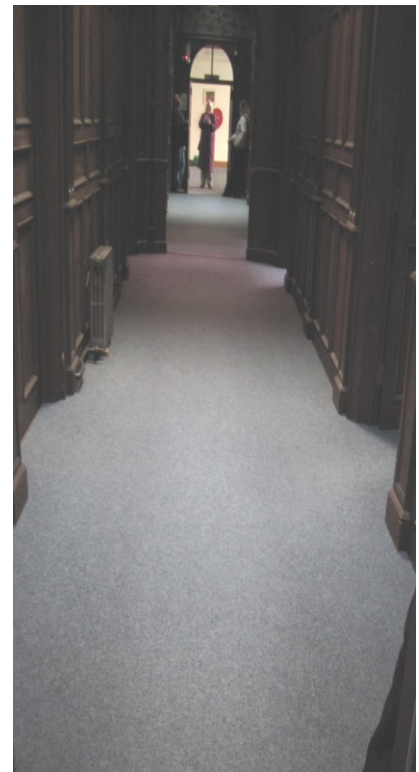
<sup>71</sup> Unfortunately, contrary to the original concept, a modern florescent strip light has been hung below the central cupola, partly obscuring the cupola, but giving the required bright light necessary for health and safety for the school currently housed there. There was no artificial light originally with the only light entering the corridor being that which came through the coloured cupolas. In the photograph above, the strip light is off but lit by the sun light from penetrating the central cupola above it.

The light on the floor is absorbed by the carpet now laid over the original wooden floors. The author took the first photograph from the entrance to the corridor. (fig 67)

A white sheet placed on the floor down the entire length of the corridor, shows clearly the pools of colour from the cupolas above.



**Figure 70 A length of white sheet on the floor shows colour from the cupolas above**



**Figure 69 Pools of light on the carpet**

Reflected in the mirror, one can see the blue colour where the figure is standing at the entrance of the corridor, and then yellow colour and finally the rose colour. The photograph was taken from the middle of the corridor into the mirror. Taken from the entrance one loses the quality of the blue light as seen in the reflection.

Standing at the entrance of the corridor, one's eyes move from one source of light to the next. It is enchanting! Light streams in from the overhead stained glass cupolas in different colours.



**Figure 71 Changing colours**



The light seems alive, inviting, and intimate, touching first one's head and shoulders and then one's body, changing the person from the ordinary to the extraordinary.

In the mirror, one can see oneself standing in this cone of light. No longer the person you know, but an otherworldly being clothed in different colours! Entrancing and evoking delight in the changing colours.<sup>72</sup>

In order to understand the movement of the sun, the movement of colours and the effect of these colours on static colours within the corridor, the researcher conducted two experiments within her home.

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<sup>72</sup>See 'Transformed Cat' experiment two.



### **Experiment one. (7.3.2007)**

Having put coloured cellophane on the windows of the study, the colour, movement and quality of the light over the space of two hours was plotted



**Figure72. Movement of coloured light across the walls of the study**

The light moved very quickly and at an unexpected angle. The small green tabs in the last image above shows the centre of the 'light' every 10 minutes.

The light in the Vine Corridor must also move at that speed. Therefore the coloured light would shift continually and affect the colours of the images, the colours on the floor and the adjoining colours all the time.

At each time of the year, the sun would be at a different angle and therefore the images would be affected differently and the light through the cupolas would touch different areas of the imagery. Consequently, from day to day, the lighting, colours and effects in the corridor would be different. This would enhance the total experience of the viewer as there would be a newness of experience each day.



### **Experiment two. (8.3.2007)**

The same coloured cellophane was fixed to the windows of the sitting room. Again the colour, movement and quality of the light in the passage and sitting room over the space of two hours was recorded through photographs every 10 minutes.



**Fig73 Movement of light in the passage**

From the photographs above, one can see that the colours of the objects change because of the colour of the light touching them as the sun moves across the room. The Persian carpet over the Kist in the first picture (fig73) is normally maroon. There

it is transformed by the blue, yellow and red light. These mix with the original colour and the results are a mixture of new colours ever changing as the light moves.

During that time the household cat got into the light and became 'transformed' by the colour. He was therefore placed in the different colours to record the effects of the three colours on his fur.

In the pictures of 'Transformed Cat' one can see the effects of the colour on the black and white cat, transforming him into a different creature. A pinkish-red, or an electric blue, or a muddy-yellowish creature. None of which are the 'normal' colours for a cat. So too the light coming through the stained glass cupolas would bathe the person moving through the corridor and transform them into something 'magical' in their imagination.



**Figure 74 'Transformed Cat'**



Careful consideration of the placement, colours and size of each cupola, means that every moment of each day the light in the corridor would be different. Not only would the light be different, but the images on the walls would also change colour as the coloured light touched them.





**Figure 75 Images touched and changed by the grey blue light of the Morning Cupola**



**Figure 76 Colours from Evening and Noon cupolas meeting on the wall**





**Figure 77 Images touched and changed by the yellow light from the Noon Cupola**



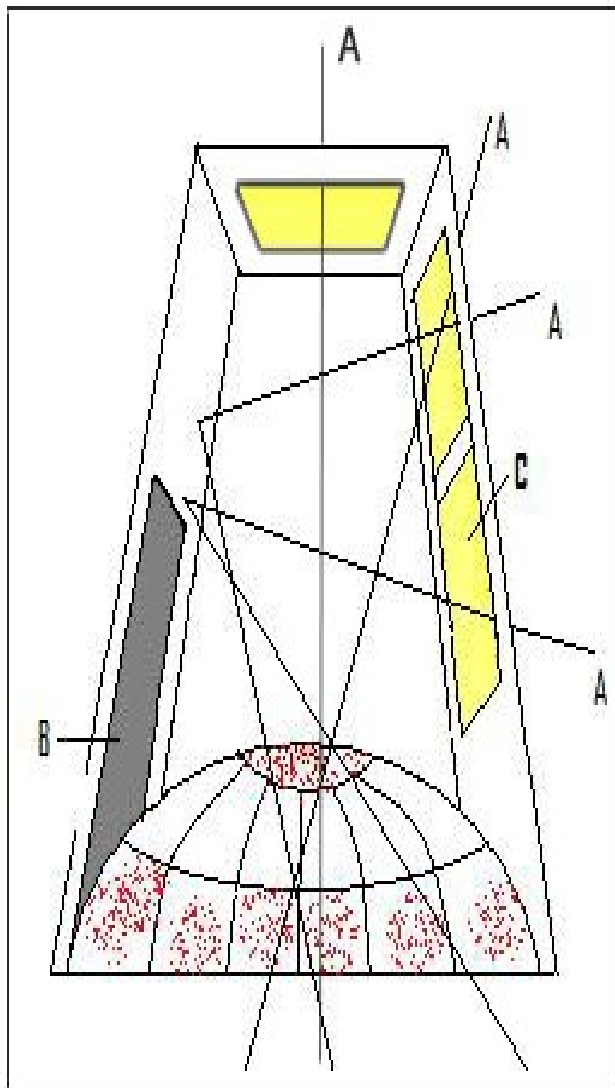
**Figure 78 Images touched and changed by the rose light of the Evening Cupola**



The corridor is enclosed consequently there is no other natural source of light.

Above each cupola are flat windows angled to catch the sun. (Fig 79 'C',)

The sunlight bounces off the white walled structure around the exterior of the cupola and down through the stained glass. (Fig 79 'A',) The shadow seen in the photographs above the cupola is an access from the attic for cleaning of the domes (Fig 79 'B') and the white cover has not been put back, hence the assumption that there are mirrors above the cupolas.



**Figure 79 Structure above the cupolas**

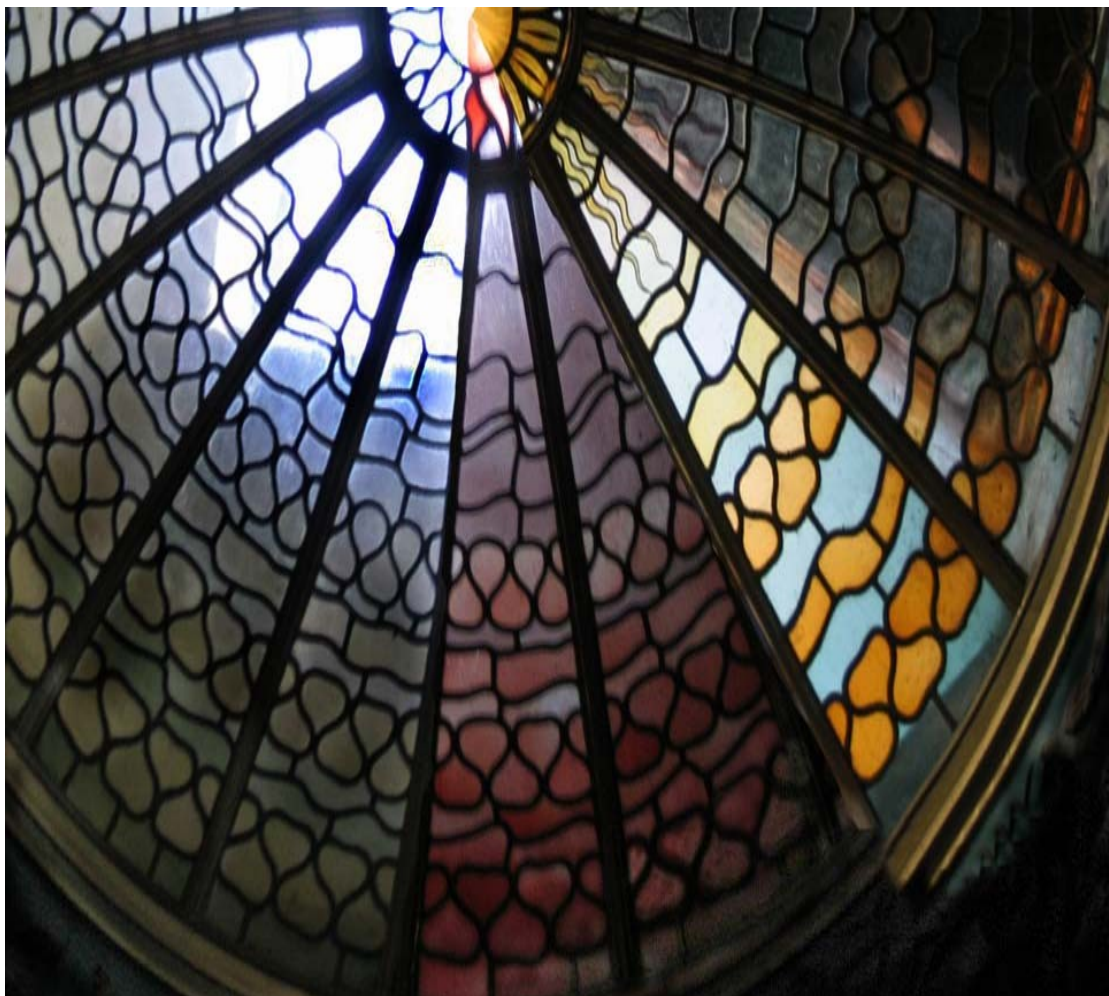


**Figure 80 Skylight in the adjoining passage showing the structure above the cupolas.**

It is no accident that the cupolas have been designed in this way. This structure demonstrates the 'intention' of Schultz to capture the maximum light by using his extensive understanding of

- the way light bounces off some colours and is absorbed by others;
- by strategically positioning the windows in such a manner as to capture the light from the sun on its trajectory and
- by the pattern and density of each cupola to maximise the light penetration. (as discussed below)

The pattern on each of the three cupolas is similar. The first and third cupolas have the same pattern in the same order. The second cupola has a similar pattern but in a different order.



**Figure 81 Comparison of patterns in three cupolas**  
From left to right; blue, first cupola; red, 3<sup>rd</sup> cupola; yellow, 2<sup>nd</sup> cupola.

The patterns only meet at the 'hearts' at the base, and at the last single line of leading before the centre of each cupola. The hearts at the base of each cupola have the densest colouration allowing less light to enter the corridor.

From the base to the centre the colours are less dense and consequently admit more light. Therefore the first and third cupolas allow less light into the corridor and the third cupola allows most light into the corridor. This gives the illusion that the centre cupola is larger than the other two.

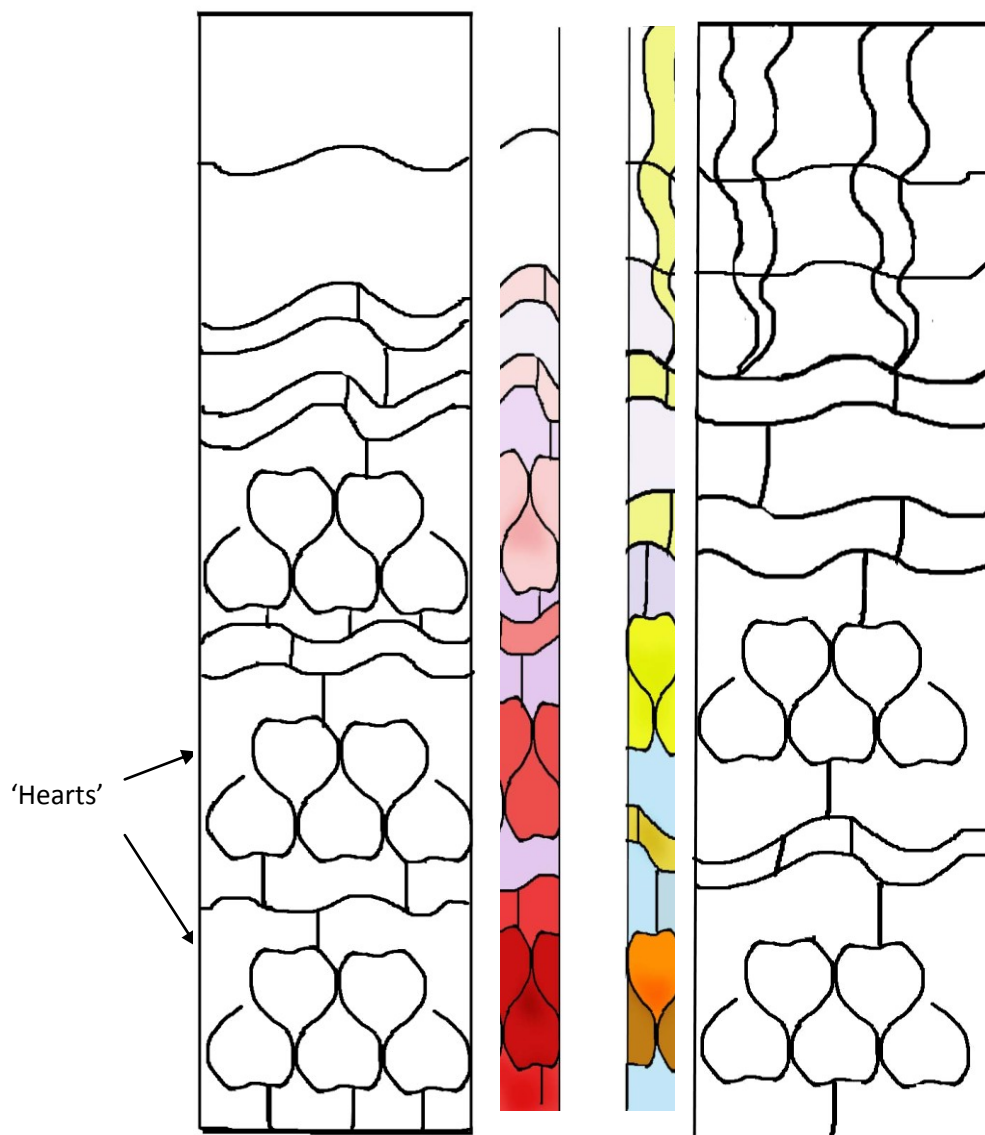


Figure 82 (i) morning and evening cupola (ii) noon cupola

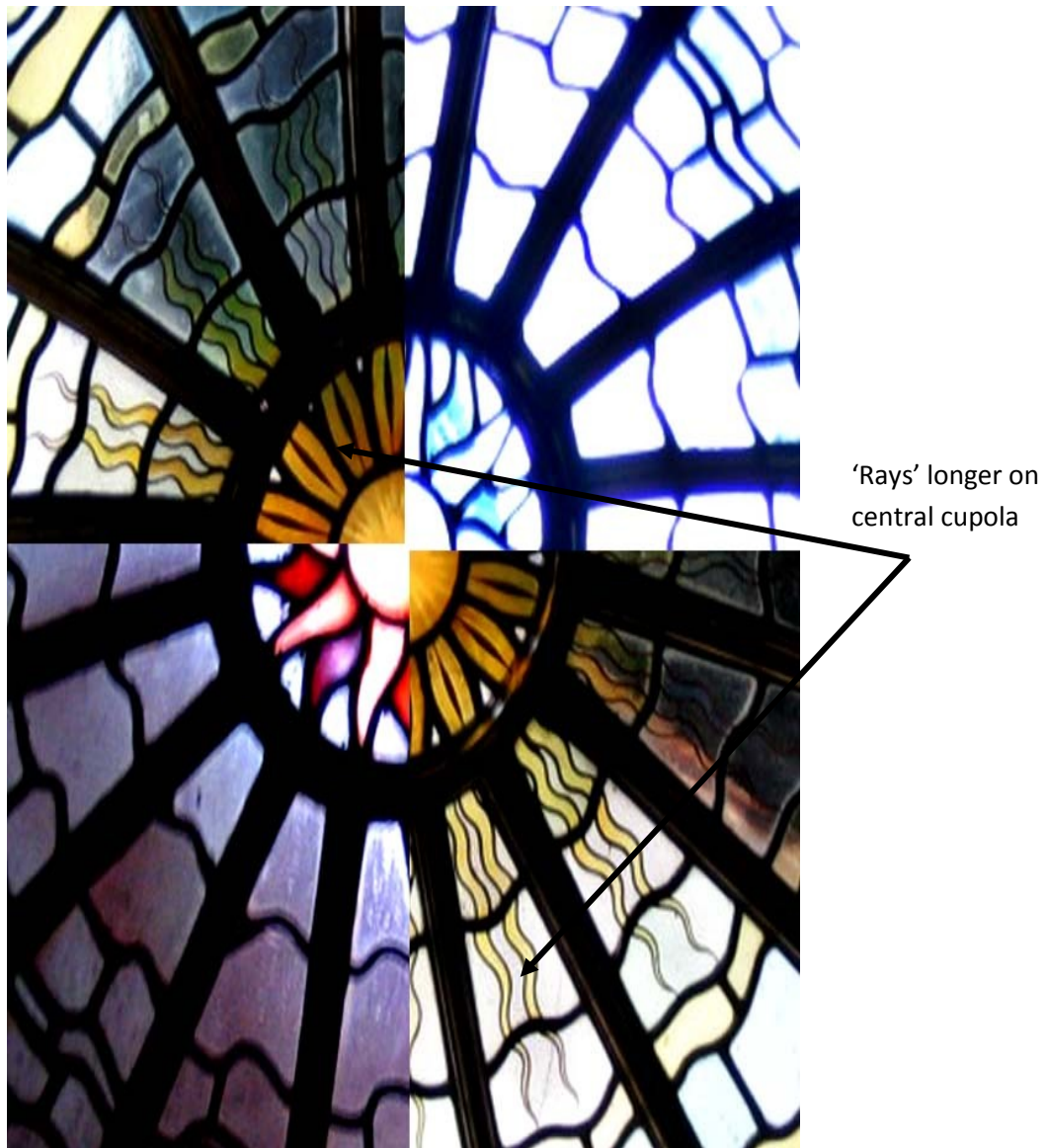
At midday, when the sun is at its height, the light is at its best in the corridor. One would imagine that the designer would have designed the morning and evening cupola's to counteract the lesser amount of light by allowing more light into the corridor. To the contrary, the designer has added to the lesser amount of light by adding more colours to these cupolas. This too affects one's perception of the size of each cupola.

The centres of the cupolas also differ. The morning and evening have an ornate sun with flaming rays, one in pinks and reds, and the other with a variety of blues and greys. (Fig 63+67c/f 65) The middle window is also a sun, albeit a different pattern, in yellow and orange, and the 'rays' extend across the cupola like a halo. These are of "glass paint and silver stain"<sup>73</sup>

Sun penetrating these centres would be tinted with the colours of the centres. Therefore looking at the gradation of colour from the centre towards the base of each cupola, the maximum amount of sun is allowed in through the glass at the top albeit still maintaining the colour through the centres and the effect of this colour on the corridor below.

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<sup>73</sup> "A Guide to the House of Falkland" Falkland Heritage Trust. Pg 8



**Figure 83 Comparison of cupola centres.**

## 17;ii COLOUR

Although the Light is no longer the focus of attention, it is the magician. Like the 'Hunter of the East'<sup>74</sup> in the stanza from the *Rubaiyat of Omar Khayyam*, the Light catches, unveils and highlights each new detail, guiding and directing the gaze and playing with the colour. If light is the dominant feature in the corridor, the colour and imagery need to be strong enough to catch the attention and draw it away from the light whilst allowing for the changes afforded by the affects of the colour of the light.

The unvarnished, mahogany coloured, eight foot high, wooden panelling around the entire corridor absorbs the light and contrasts greatly against the vivid colour of the walls and imagery above it. Thus the eye is once again drawn upwards to the colour and imagery.

The background of the walls is graded from light blue-green above the panelling, through to vibrant blue on the ceiling. This facilitates the reflection of light and causes the darker images to be accentuated which gives the impression of greater space and height. Espalier trees stretch their brown fruited arms across the pale blue-green sky. Brown curling vines reveal a lush, leafy, green trellis on the ceiling from which bunches of purple and green grapes dangle invitingly just out of reach. The brown and green against the blue bring the darker colours forward towards the viewer as the blue background recedes

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<sup>74</sup> "Rubaiyat of Omar Khayyam" Translation by Edward FitzGerald the Fifth Edition (1889): "Awake! For Morning in the Bowl of Night has flung the Stone that puts the Stars to Flight: And Lo! The Hunter of the East has caught The Sultan's Turret in a Noose of Light." This translation was very popular among Victorians during the time of Bute and the refurbishment of the House of Falkland.





**Figure 84** Darker trees and vine trellis against a light sky. Taken in artificial light



The perceived intention of Schultz is to allow the viewer to see the 'garden' as naturally as possible in an enclosed, small, indoor space and through clever use of colours to give a sense of warmth and delight in what could otherwise have been a cold dark passageway. Gilt on the leading of the stained glass copulas, also reflects the light lending warmth and opulence to the corridor.



**Figure 85 Natural and artificial lighting in vine corridor**

The colour is different in the natural light and the artificial light. The first photograph above is the natural, soft morning light, the second in the flash light of the camera. The painted colours appear to have been deliberately heightened so that whatever the light, be it weak or strong, the colours will be seen and will give a fresh delight.

However, the natural light gives an entirely different character to the imagery. In the natural light, the tones rise and fall pulling out the depth and shadows giving a greater impression of dimension. The apples and pears in the first picture appear more rounded as do the cherries, and the highlights are heightened by the dark shadows. In the artificial light, the colours of the birds are unnatural and vivid. In the natural light, although they are darker, the colours appear to be more natural, and recognizable as familiar birds of the surrounding countryside. (Thrushes, larks, swallows, robins, chaffinches, etc)

### 17;iii IMAGERY



**Figure 86 Squirrel, sparrow, woodpecker, duck, mice, chaffinch.**

A host of creatures go about their daily business all frozen in time. Birds in full flight; snails gliding along the branches; other birds with chests puffed and beaks open in silent song and some about to snatch the plump fruit; waddling ducks; the red squirrel with his nut; a pair of mice swinging at the end of a branch; all poised awaiting the cue to continue after the frozen pause. One almost feels the need to hold your breath, not wanting to break the spell. In new colours, transformed by garments of light, the viewer becomes part of this fairy-tale world and is also poised in silence. The imagery, however, is not presented in classical pose, in a

conventional way. Rather, it is humorous, 'tongue-in-cheek' and "...clearly a bit of fun.<sup>75</sup>" It is clearly not a public area of the house but an area of intimacy, family, and privacy. It would have been enchanting for the children of the house as well as the adults.

The corridor has an 'outside-inside' sensation. On entering the corridor and becoming aware of the imagery, it is as if one has walked into a secluded garden. It is a secret place, away from noise and disturbance; where birds feel safe to fly about and not hide; where a squirrel does not feel the need to dart away from harm; and owls can find a safe place to sleep. Normally human presence would be disturbing, but here the wildlife is close by and seemingly unperturbed. This proximity of 'trusting' wildlife gives a sense of joy to the viewer and adds to the magic.

Turning on the lights, obscured a lot of the ceiling, but revealed more of the detail on the sides of the corridor. From the entrance looking first along the left of the corridor, across the far wall above the mirror and back along the right hand side to the wall above the entrance.

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<sup>75</sup> From an interview with Marietta Crichton-Stuart sister of the present Marques of Bute.





Figure 87 Part of the ceiling and a panel in artificial light (this accounts for the white bar of light in the first photograph)



One's gaze follows the activities of the wildlife. Above the door, in the corner, an owl sits. Ducks waddle across the top of the doorway and towards the mirrored end. Various birds sit on the branches and some eat the fruit. Snails glide along the branches.

The fruit, each with its own type of leaves, are cherries, apples, plums (two different varieties, red and deep purple) and pears. They are all ripe, lush, plump, and hang down invitingly. Above, from the trellises, the two types of grapes hang down in bunches<sup>76</sup>.

Everything has been made three dimensionally making the effect even more realistic. Above the mirror, another owl sits impassively, while the rest of the birds feed around it and ducks waddle happily below it.

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<sup>76</sup> "The acclimatisation of exotic shrubs in the grounds of his island home (where the prevailing mildness of temperature encouraged such experiments) was always a source of interest to him; whilst at Cardiff he derived particular pleasure from the success of his efforts to grow grapes there for wine producing purposes. Vines were selected from the colder districts of France, and were planted in 1875 on the slopes of Castell Coch, near Cardiff, in light fibrous loam soil. One particular vine, the Gamay Noir (a favourite in the Paris district), so flourished that a second and larger vineyard was propagated from it. Forty gallons of wine were made in the second year after planting, and after two or three bad seasons so good a vintage was secured in 1881 that the wine, pronounced by connoisseurs to resemble good still champagne, was all sold at excellent prices. The record year, however, was 1893, when the entire crop of forty hogsheads, or over a thousand dozen, of the wine realised a price which recouped all the expenses incurred during the previous eighteen years. Dr. Lawson Tait, as famous for his taste in wine as for his surgical skill, bought some of it ; and when sold with the rest of his cellar after his death it fetched 1155. a dozen." ( HUNTER BLAIR )



**Figure 88 The shield**

Above the door on the right leading to the bedroom, a shield with the inscription “W.G.J; M.C.L; 1899<sup>77</sup>” hangs from a branch. A note in the diary of Lord Bute, 29.7.1873, comments that “Unusually, the high quality and imaginative plasterwork commissioned by Shultz, was executed by Lawrence Turner or George Bankart<sup>78</sup>” both of whom were highly sought after for their outstanding workmanship and Bankart was an architect in his own right, which leads us to believe that artisans rendered the work according to the specifications laid down by Shultz. However, as can be seen in the footnotes below, there is considerable confusion and speculation

<sup>77</sup> The initials, are possibly those of Horatio Walter Lonsdale and W. Guslbert Saunders, generally known as Albert Saunders, who ran a stained glass and decorative firm. Both of them had previously worked with William Burges. Lonsdale was one of Saunders’ chief designers. Notes of House of Falkland.

<sup>78</sup> “... but, in 1893, Lord Bute saw a ‘Mr. Tugwell abt. Plasterwork “at Falkland; Shultz submitted and account for a ‘design for alterations to ceiling of 1<sup>st</sup> Floor Corridor’ in 1896 pg. 29 *Robert Weir Schultz*, by Gavin Stamp. Sydney Tugwell, born in 1869 and previously articled to Edward John May from 1885 to 1889

about the identity of the initials and workmanship. More will be noted about Bankart in Section four.

A squirrel (one of three animals) sits against the next vine stem looking down at you and more birds feed. Moving back towards the entrance, more ducks, birds and snails are seen.

All the birds, molluscs, and fruit have been placed without a specific pattern or order. This means that there is no 'expected' next image, but a serendipitous discovery in each new section. This is a deliberate decision by the craftsperson to keep the interest and delight of the viewer.

The light in the corridor also means that the viewer would not have been able to see it as we do now, but would, through time, see new things as they saw the corridor in different light. Around each window are a variety of singing birds. They are all happy, active, and brightly coloured.

## 17;iv PATTERN

Diane Ackerman<sup>79</sup> says, “We humans are obsessed with lights. Not random lights, but carefully placed ones. We crave pattern. We find it all around us ... we create and leave it everywhere like footprints or scat. Our buildings, our symphonies, our fabrics, our societies – all declare patterns. We’re obsessed with solving puzzles.”

In the culture of Bute’s day, the Victorians delighted in mazes, hidden details, and patterns that reveal something other than they portrayed. They were also intrigued by patterns in numerology, astronomy, botany, and in every area of their lives<sup>80</sup>.

Ackerman goes on to say, “Why do the world’s patterns require our attention? Perhaps because we are symmetrical folk on a planet full of similar beings. Symmetry often reveals that something is alive. We crave something familiar in a chaotic world. Thought has its precincts where the cops of law and order patrol, looking for anything out of place. Without a pattern we feel helpless ... We rely on patterns and we also cherish and admire them.”

Even today, we are obsessed with creating and solving puzzles.

### The Vine Corridor.

The entire Vine Corridor is made up of repeating patterns, grids and balance. Both sides are symmetrical. There is a balance of colour in the images on opposite sides of the corridor and in the size of the panelling. We have seen that the cupolas are symmetrical and that the patterns are identical in the first and last cupolas while the

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<sup>79</sup> Quoted by Diane Ackerman in the Forward to “Spirals and Helixes: The Curves of Life” (1993) William Neill. An Exploratorium Book, Chronicle Books. San Francisco, CA 94103. USA. ISBN 0-8118-0444-5

<sup>80</sup> Gabusi, Valentina “*The Mirroring Frame: Narrative Device And Reflected Victorianism In In A Glass Darkly*” University of Bologna. (ISSN 1932-9598) <http://www.jslefanu.com/gabusi.html> “The massive spread of alternative faiths, philosophies and creative religions such as the Golden Dawn, together with a pervasive interest in spiritualism, the supernatural and the occult can be considered as reflecting a deep, serious and rather subconscious unease. Moreover, one of the most interesting aspects of this coexistence of science and the occult is that many of these societies adopted a pseudo-scientific language and approach. The famous scientist William Crookes (1832-1919) devoted himself to these interests as role of the President of the Society for Psychical Research from 1896-1897.”

middle one is almost the same but in itself presents a pleasing symmetrical pattern.  
(Fig. 81)

Here the researcher has added the numerological and Biblical significance of numbers found in the vine corridor, because, given the Marquess' interest in the esoteric as well as his devout Catholicism, numbers, divisions and patterns found here hold deep significance. This will be discussed further towards the end of this section.

We have seen that there are **3** cupolas<sup>81</sup>. (linked to Schultz and Gwendoline)

“3<sup>82</sup> is **THE NUMBER OF DIVINE PERFECTION**. The Trinity consists of Father, Son, and Holy Spirit. There are three qualities of the universe: Time, Space, and Matter. To exist (except for God), all three are required. Each quality consists of three elements. Therefore, we live in a Trinity of Trinities; The three qualities of universe are each three: Time is one yet three, Past, Present, Future: Space is one yet three, Height, Width, Depth: Matter is one yet three, Solid, Liquid, Gas.

If you are a trichotomist, which as a Roman Catholic, Bute would have been, then man is made of three parts: Body, Soul, Spirit. Human abilities are three; Thought Word Deed; The divine attributes are three fold: God is: Omniscient, Omnipresent, Omnipotent; He is Love, Light, Spirit: He is Holy, Righteous, Just.”

In each of these three cupolas there are 16 upwards striations, corresponding to the 16 petals of the sunflower in the centre of the noon cupola and 16 rays

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<sup>81</sup>“In reading the Bible, it soon becomes apparent that certain numbers (such as 3, 4, 6, 7, 10, 12, 40, 70, etc.) occur more frequently than we would expect. From the context it is soon apparent that some of these numbers have symbolic as well as literal meaning. (This symbolic meaning of numbers is not the same thing as assigning numerical values to the Greek and Hebrew letters that comprise the text. The latter approach does allow useful computer analysis of the structure of the Bible from which authorship of various books can be confirmed and certain obscure passages or manuscript errors clarified)”. ‘**Keys to the Song of Solomon**’ written by Lambert Dolphin [lambert@ldolphin.org](mailto:lambert@ldolphin.org) Library April 22, 2004

<sup>82</sup> All the numerological values come from The Christian Apologetics & Research Ministry, run by Matthew J. Slick who states “Whether not the numbers really do have a significance is still debated in many circles. Nevertheless, I present the information for your examination.” <http://www.carm.org/christianity/bible/what-biblical-numerology>

of the sun in the centres of both the morning and evening cupolas. (Some roses of cathedrals have sixteen rays) ( $8+8 = 16$  linking to Bute and Schultz.)

“8 Denotes resurrection, regeneration; a new beginning or commencement. It is also the octave in music, the colours of the rainbow. It is the number which has to do with the Lord, Who rose on the eighth, or new "first-day". This is, therefore, the *Dominical* number **8 THE NUMBER OF NEW BEGINNINGS**. 8 people on Noah's Ark (2 Pet. 2:5); circumcision on 8th day (Gen. 17:12); God made 8 covenants with Abraham “

The 16 rays of the cupolas match the 8 espalier branches on either side of the cupola on the wall. Each panel has 8 espalier branches which mirror the opposite side making 16 branches. In the first and last cupolas there is a bird at the base of each striation, making 16 birds. In the centre cupola there are 8 doves holding 4 'banners' with two loops each giving the pattern of 16.

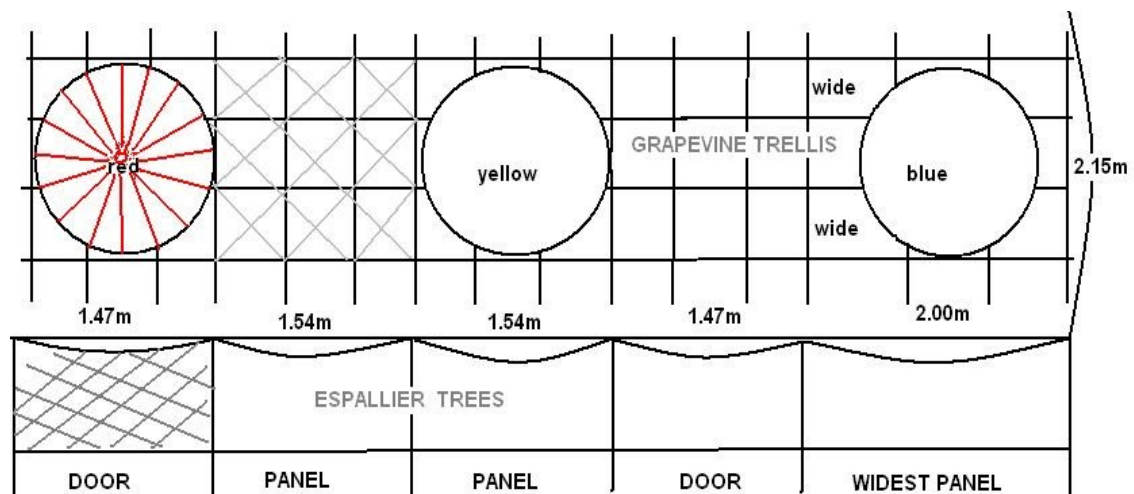
One part of the pattern does not fit. Upon first encounter with the Vine Corridor, the researcher also assumed that the cupolas were of differing sizes. It was only when patterns were noted and measurements taken that the extraordinary optical illusion was uncovered. Schultz produced an optical illusion to make the viewer think they are seeing the same pattern. Measuring the panels and door spaces, it transpires that the first panels on either side on entering the corridor are 2 meters wide. The two door spaces on either side are 1.47 meters and the two other panels on either side are 1.54 meters each. The espalier stems rise from the top corners of each panel and door rectangle. Above the espalier trunks, the grid of the vine trellis is formed, and into this trellis the cupolas fit.

However, the first cupola – morning - does not fit into the trellis as the others do. Whereas the other two sit flush against the square formed by the 9 smaller squares,



this cupola has a wider space between the grid and its base. Therefore it looks smaller – as if it does not fit into the pattern. (3x3=9 links Shultz and Gwendoline)

**9 THE NUMBER OF JUDGMENT.** There are 9 greek words derived from the root word meaning judgment = dikay. The following words each occur 9 times in the Bible: abussos (bottomless pit); asebee (ungodly); aselgeia (lasciviousness); and astrapee (lightning). However, there are also the 9 gifts of the Holy Spirit<sup>83</sup>; and 9 fruits of the Holy Spirit<sup>84</sup>.



**Figure 89 Patterns in the Vine Corridor**

The first cupola appears smaller because of the pattern of the grid and the third cupola appears smaller because of the deep colour. This causes the viewer to imagine that the second window is bigger than the other two. The lighter colour of the second cupola reinforces this illusion.

<sup>83</sup> “<sup>8</sup>To one there is given through the Spirit the message of wisdom, to another the message of knowledge by means of the same Spirit, <sup>9</sup>to another faith by the same Spirit, to another gifts of healing by that one Spirit, <sup>10</sup>to another miraculous powers, to another prophecy, to another distinguishing between spirits, to another speaking in different kinds of tongues, and to still another the interpretation of tongues.” *1 Corinthians 12:8-10 New International Version*

<sup>84</sup> “The fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control. Against such things there is no law”. *Galatians 5:19-23, New International Version*

The espalier branches on either side of the corridor above the first panel are longer and have 5 sets of fruit on each branch whereas the other branches all have 4 sets of fruit on each branch. The grid of the grape trellis is repeated on each panel. (see figure 87) (5 links Gwendoline)(4=8-4 links John Patrick)

Looking at the significance of these numbers we see that

“5 is **THE NUMBER OF GRACE**, Redemption. Israel came out of Egypt 5 in rank (Ex 13:18). David picked up 5 smooth stone to fight Goliath (1 Sam. 17:40). The Holy Anointing Oil was pure and composed of 5 parts (Ex. 30:23-25)

The number 4 is **THE NUMBER OF CREATION** - North, South, East, West; 4 Seasons. The 4th commandment is the first that refers to the earth. The 4th clause of the Lord's Prayer is the first that mentions the earth. The materials of the tabernacle were four and so were the coverings and the ornamentations.”  
 “FOUR is the number of the world system (cosmos). Thus, we have the FOUR winds, the FOUR seasons, the FOUR corners of the earth, and the FOUR living creatures (cherubim, i. e. angels) around the throne of God.”(Dolphin)

The ‘4 winds’ link to the barrel domed ceiling before entering the corridor. The stems of the vines run up from the four corners of the corridor and from both sides of each of the doors. This gives 10 stems in all. (5+5=10 links to Gwendoline)



Figure 90 Grid pattern in espalier trees

“10 is **THE NUMBER OF DIVINE PERFECTION**. There are 10 commandments; 10 plagues on Egypt; 10 x 10 silver sockets formed the foundation of the Tabernacle; There are 10 "I AM's spoken by Jesus; e.g. I am the Bread of Life; I am the Light of the world; I am the True Vine”

**32** Sets of fruit in each of the 5 ‘normal’ panels ( $16+16=32$  link to John Patrick and Schultz) and **40** sets of fruit on the two wider panels, ( $4 \times 5 \times 2=40$  or  $8 \times 5=40$  link to John Patrick and Schultz.) The 2 panels at either end of the corridor have **25** ( $5 \times 5=25$  link to John Patrick and Gwendoline) sets of fruit each. 5 Panels on either side, and 2 at the ends make **12** panels of espalier branches ( $3 \times 4=12$  or  $6+6=12$  link to Gwendoline, John Patrick and Shultz). The height of these panels is  $\frac{1}{3}^{\text{rd}}$  of the wooden panelling below. Again the number three is used. The height of the corridor is made up of three equal sections.

“**40 THE NUMBER OF PROBATION OR TRIAL**. The Israelites wandered for 40 years; Moses was on the mount for 40 days; 40 days of Jonah and Nineveh; Jesus was tempted for 40 days.

**12 THE NUMBER OF GOVERNMENTAL PERFECTION**. There were 12 tribes of Israel; 12 Apostles, 12 foundations in the heavenly Jerusalem; 12 gates; 12 pearls; 12 angels. The measurements of New Jerusalem are 12,000 furlongs or stadia, while the wall will be 144 ( $12 \times 12$ ) cubits (Rev. 21:16-17). 12- a strictly limited period of time. It was the length of a generation. there will be 12 cornerstones of the new Jerusalem”

The espalier trees run up the walls and form a trellis above, and the branches run out at right angles from the stems like the warp of a loosely woven fabric. The order of the trellis is softened by the sinuous curling vine and tendrils, the overhanging fruit and leaves, and the riot of colours, shapes, sizes.

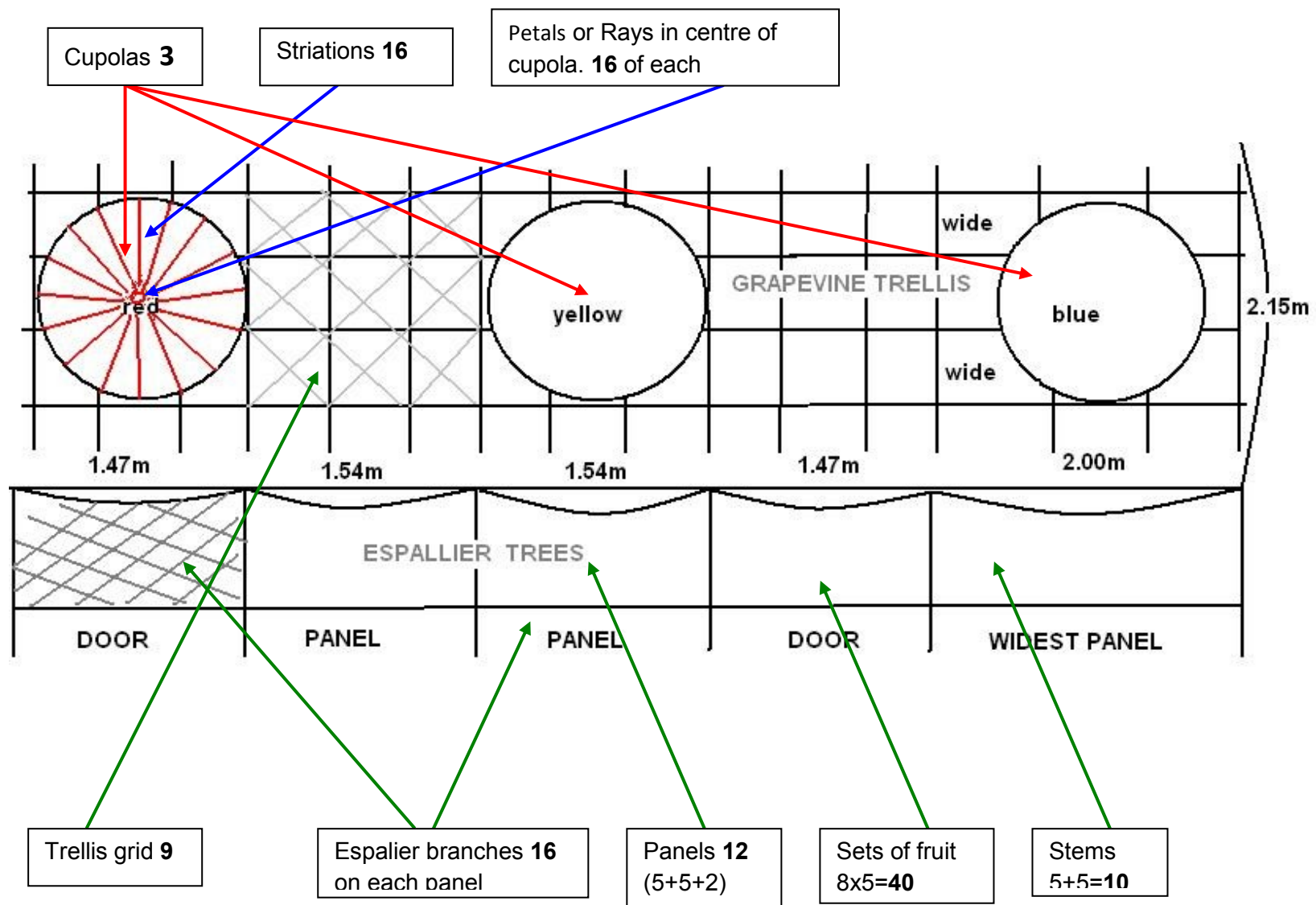


Figure 91 Numbers in the Vine Corridor pattern

Although there are many world views that could be used in the interpretation of the Vine Corridor, illusions to sacred geometry and the Song of Solomon from the Bible have been chosen by the researcher because of the Marquess' interest in the esoteric and his devotion to the Roman Catholic faith. As has previously noted, he was deeply interested in Astrology and had charts drawn up with horoscopes of his children. The domed ceiling in Mount Stuart (Figure 43) with astrological signs, and the ceiling in the Corpus Christi room of the House of Falkland which has the stars painted it as they reputedly were on the day of his birth, both link to his interest in astrology which usually incorporated numerology or sacred geometry.

The researcher entered the Marquess' name on Paul Sadowski's site<sup>85</sup> for a 'free reading of numerological values' and the result was interesting.

"You entered: ***john patrick crichton-stuart***. Your number is: 8"

In order to confirm this number from other sites, the researcher investigated a number of sites and found that the same number came up each time. She found a numerology calculator<sup>86</sup> with which to calculate any names or birthdays in both the Pythagorean and Chaldean styles (included in the appendix) and by calculating the name and/or birthday of the 3rd Marquess, the same number **8** is reached. Calculating his individual names one would arrive at the numbers, 9,3,3 and 2(Chaldean) or 2,6,9,9 (Pythagorean)

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<sup>85</sup> <http://www.paulsadowski.com/NameData.asp> This is a personal website devoted to numerology, astrology, birthdates and so on.

<sup>86</sup> <http://www.easynumerology.com/>

His birthday 12/09/1847, would be calculated  $1+2+9+1+8+4+7=32 =3+2=5$  His birthday number, therefore is **5**. Both 8 and 5 have significance in the Vine Corridor

Bute's wife was Gwendoline Mary Anne FitzAlan-Howard<sup>87</sup> born 21/02/1854 Her numbers are 9,3,7,8 and 6 (individual names – Pythagorean) and **6**<sup>88</sup> for her whole name. Her birthday would have given the number **5**. These numbers also link her to the Vine Corridor.

Considering that the two methods of calculating these numbers have been in practice since before Victorian times, it is reasonable to assume that the Marquess (or someone else calculating his birth signs, astrological readings, and numerological values) would have used the same method/s. The Arts and Crafts movement also used Sacred Geometry and it is safe to assume that Schultz – an Arts and Crafts practitioner - would have incorporated the numerological values of the Marquess to link him directly to the Vine Corridor. This link between the Marquess, his faith and

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<sup>87</sup> **Descendants of Henry VIII, King of England**

(generation 11, 490-514)

Submitted by [Leo van de Pas](#)

XI-499 (X-248-2)

2 Hon. Gwendoline Mary Anne Fitzalan-Howard  
Born 21 February 1854 Rutland Gate, Knightsbridge  
Died 15 January 1932  
Married 16 April 1872 Oratory, Brampton  
John Patrick Crichton-Stuart, 3rd Marquess of Bute, son of  
John Crichton-Stuart, 2nd Marquis of Bute, 7th Earl of  
Dumfries and Lady Sophia Hastings  
Born 12 September 1847  
Died 9 October 1900

<http://artroots.com/brigitte/famous/h/henry8englanddesc-43.htm>

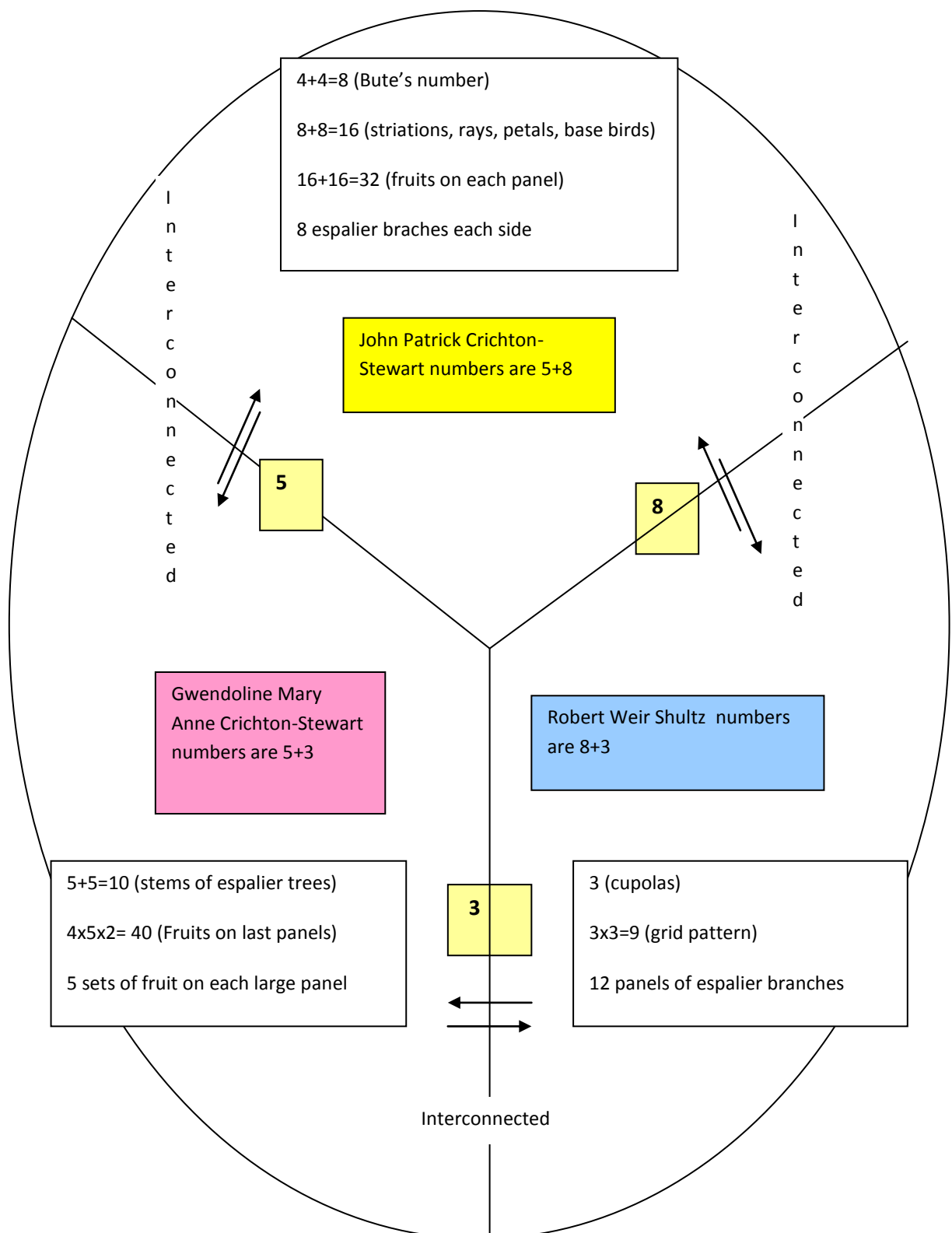
<sup>88</sup> SIX is the number of man because man was created on the SIXTH day. SIX days are appointed for man to work. The seventh day (the Sabbath) is to be devoted to rest. It is also a combination of 3+3 which would also link her to the corridor



the corridor, designed by Schultz, shows powerful intellectual reasoning on this designer's part in order to incorporate all these elements.

Interestingly, the Architect, Robert Weir Schultz, 26/07/1860 has the numbers 6, 1 and 1 for individual names giving **8** overall, and a birth date number of **3**. This also links him closely to the Vine Corridor.

The three basic numbers **5, 6, 8** and their derivatives ( $3+3=6$ ;  $3\times 4=12$ ;  $6+6=12$ ;  $8\times 5=40$ ;  $5\times 5=25$ ;) are charted as follows



**Figure 92 Interrelation of numbers between people and the corridor**

Careful consideration appears to have been given to numerological values especially those that reflect the Marquess, his own numerological characteristics, and the values that speak of the future. Bute's number is 8 ( $4+4=8$ ). This is reflected in the 16 upwards striations ( $8+8$ ), 8 espalier branches speaking of 'new beginnings, revolution, pulling down of the old to establish something new; great material power.' In harmony with Bute's "organizational and administrative capabilities; outstanding manager (who would) plan, initiate and complete projects" It also reflects his creativity, intellectual prowess, humanitarianism, and dependability.

Number 3 represents his interest in spiritual matters and this ties in to the 3 gilded cupolas which each have 16 (linking back to his 'name' number) striations. Numbers 5 (grace/redemption,) 9 (judgement,) 10 (Divine perfection) and 40 (probation or trial and also  $8 \times 5$ ) also bear reference to his spiritual interest. Number 4 (the number of creation) with its reference to North, South East and West, links the Vine Corridor to the barrel domed ceiling of the landing with its depiction of the four winds.

The entire corridor appears to have been carefully crafted on a symmetrical grid, overlaid with the pleasing sinuous lines<sup>89</sup> of the grape vine, and the circles of the cupolas. All of these patterns cause the viewer delight, comfort and security. The corridor is viewed as beautiful because of its symmetry, colour, and light. All of this contributes towards the aesthetics of the craftsmanship within the corridor.

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<sup>89</sup> Hogarth believes "The serpentine line meets one of the mind's most basic demands- for the integration of unity and variety." The serpentine line, he claims is the most visually pleasing "At each point the line subtly changes direction and the degree of change accelerates and diminishes as the curve widens or contracts. Yet the line, seen as a whole, gives a visual impression of simplicity and ease" pg 6 *The Secret Power of Beauty* John Armstrong.

## 17;v SIZE AND SPACE

Moving out of the wide space of the landing with its barrel-domed ceiling one needs to walk through narrow doors leading into the corridor. In the space outside the corridor, the winged images of the 'eight winds,' the cherubs and constellation all served to make the viewer small and insignificant. The scale of the stain-glass window was grand and 'important', and the openness and size of the space all assisted in making the viewer smaller and more vulnerable.

In comparison to the scale of the landing, the domed ceiling, the huge stained glass window and the stairs, one feels small and overpowered. In comparison to the wide open space of the landing and staircase where one has the sensation of being small and overwhelmed, here, because of the sudden change of scale, one feels big - as if the doors have shrunk – like Alice in Wonderland.<sup>90</sup> In contrast to the hall, the corridor appears to be a



**Figure 93 Alice in Wonderland Image:  
A.E Jackson, 1915**

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<sup>90</sup> "Alice's Adventures in Wonderland" Author Charles "Lewis Carroll

small, enclosed, encrusted, enfolding, and intimate space. Wooden panels are like the wall of a garden. From the top of this panelling, grow a vine and fruit trees. In the corridor, there is a feeling of safety. There is no threat of the public, no outside interference, only a sense of intimacy.

As a result of this feeling of intimacy and safety, one is more inclined to pause and gaze at the images, delight in the play of light and colour, and to enjoy the Vine Corridor each time it is entered.

## 17;vi SPIRITUAL MEANINGS AND IMAGERY

Considering the zealous Catholic faith of the Marquess, it comes as no surprise to the researcher to find correlation with the Holy Bible. The Song of Solomon in the Old Testament of the Bible is an allegorical story of the love between a man and a woman in order to explain the relationship between God and His people. The Song of Solomon resonated deeply with the researcher

There is nothing sombre in the colour of the imagery in the Vine Corridor. Even the owls, the browns of the stems and branches, and the panelling, are touched with warm golds, ambers, and yellows. The dominant colour is warm, even in the diffused light of morning. Even in the dark days of winter, the incoming light is controlled to give the impression of lighter days, of fun filled summer and autumn. There is nothing dark depicted. Everything in the light, colour and imagery depicts, love, life, fruitfulness, joy, hope and peace. It is a clear celebration of life, and of love for, expectation of, commitment to and mutual enjoyment of the Marquess and his wife.

"The name "Solomon" is related to the Hebrew "shalom" meaning "peace."<sup>91</sup>  
"In the Rabbinical view the Song depicts God's love for Israel his wife. Deuteronomy can be considered the marriage contract. In contrast to the purity, joy and vitality of the early love of Solomon and Shulamite, Christian commentators interpret the Song of Songs as a picture of the Church as the Bride of Christ. "Shulamite" in Hebrew is the feminine noun for "Solomon." Wholeness in Christ is a result of knowing masculine and feminine aspects of creation, personhood and God. Whether we are a man or a woman we can all identify with the Shulamite in her responsiveness to the lordship of the king, and we can identify with Solomon in his outgoing vitality.

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<sup>91</sup> All the quotes have come from the essay 'Keys to the Song of Solomon' written by Lambert Dolphin [lambert@ldolphin.org](mailto:lambert@ldolphin.org) [Library](#) April 22, 2004



The Song of Solomon is allegorical, figurative and poetical. However, the Bible always uses symbols in a consistent way. This consistency helps us to understand the symbolism in the Song of Solomon.

The closed doors suggest intimacy, *“An enclosed garden is my promised bride.” Chapter 4 verse 12, (Song 4:12)* The private ‘garden’ into which they invited each other to taste of the fruits enjoy the delights of new fresh discoveries each day, links to Song 4:16.in which the woman says *“Let my beloved come into his garden and eat its choicest fruits.”* He tells her *“...All beautiful you are, my darling; there is no flaw in you.* Song 4:7. The corridor is enclosed and intimate, away from prying eyes. This speaks of an intimate and personal relationship with God that is unique between God and each believer. Each day, each time this ‘space’ is entered into; there are fresh delights, new revelations, a deeper understanding of the relationship between God and His ‘Bride’ the believer (and corporately the Church-body of believers) Her name “Shulammite” Song 6:13 is the feminine version of Solomon. [or Shalom (peace)] In the same way, Christians take on the name of Christ. Bute, a Catholic and Schultz, a protestant, would have had knowledge of these allusions.

VINE CORRIDOR	Evening and morning Cupolas Noon cupola	Corridor	Colour and light	Wood and trees	Vines, vineyards and wine	Doves, owls and birds	Apples and flowers
SONG OF SOLOMON	'Who is this that looks forth like the dawn, fair as the moon, bright as the sun,' 6;10	'Blow upon my garden, let its fragrance be wafted abroad.' 4;16  'A garden locked is my sister, my bride, a garden locked, a fountain sealed.' 4;12	'If she is a wall, we will build her a battlement of silver;' 8;9  'We will make you ornaments of gold studded with silver.' 1;11	'the beams of our house are cedar, our rafters are pine.' 1;17  'As an apple tree among the trees' 2;3	*'...et us go early to the vineyards,' 7;12  'O may your breasts be like clusters of the vine' 7;8	'your eyes are doves.' 1;5	'...a lily of the valleys.' 2;1  'The mandrakes give forth fragrance,...' 7;3  '...and saffron,' 4;13  'Sustain me with raisins, refresh me with apples;' 2;5
SYMBOLISM	BLUE, for the heavens; SCARLET represents natural life in man since "the life is in the blood." This is the colour of "life poured out" to ransom us. The sun and the moon are symbols of Christ and His church. Christ who rules the earth by day	Fragrance of the garden, symbolizing the beauty of the relationship between the Lovers, originating in the sanctity of the garden, is wafted by the Holy Spirit (symbolized by wind) into the world  The theme of enclosed oriental gardens, orchards and fruit trees is now developed in the Song, [gan = an enclosed oriental garden], reminding us of the garden of Eden as well as the coming Paradise of God. The garden is locked---it is an oriental walled garden not open to the public, but for the private pleasure and use of the owner. The sealed fountain speaks not only of the pure spring of the water of the Holy Spirit, but of the protected sanctity of the marriage covenant.  "Land" is the Hebrew "erets." The King, speaking to his Beloved mentions "our Land," suggesting especially the Holy Land. Symbolically, "the land" is the believer's sphere of influence, the garden which needs our tending and care. In the Song of Solomon it is the woman who undertakes the care and upkeep of the gardens which exist for the king's enjoyment.	Light=HOLY SPIRIT  GOLD (gilt) is a symbol of deity and God's ownership  LEAD(on stained glass cupolas) and TIN are baser metals removed by refining as dross to yield silver and gold. Silver = redemption  'battlements of silver' indicate ongoing, further redemption.	Panelling. Wood = humanity.  Shulamite's Beloved stands out as unique among all the trees of the forest, Trees in the Bible are pictures of manhood	VINE-Israel's national influence among the nations  *Shulamite has learned to be fruitful on behalf of her Lord  Wine is a symbol of joy we can bring our God  Grape vines that have been cultivated properly often become weighted down by their bountiful lush fruit. Symbolically the King is commending her increased capacity to feed others.	Dove symbol of 1) the Holy Spirit (2) peace, (3) purity in the Bible.  BIRDS of PREY represent forces of destructiveness	Narcissus.  Mandrakes [haduadain] or "love apples  saffron is flower of the crocus family (in the interconnecting passage)  The return to the reality of daily leaves us in need of special sustenance, of grace, and the undergirding of God's watchful care represented by raisins and apples.

**‘The king has brought me into his chambers.’**

*“[cheder = inner chamber]. In immediate response to the maiden's heart-felt request, the king brings her into his inner chambers---the place of intimate communion and fellowship. Ray Stedman once said, "God has many intimates, but no favorites." The Shulamite represents the ordinary believer in Christ who desires a more intimate walk with God. In order to achieve this, one first draws near to God in prayer, giving up the other loves (such as the love of the world) in the process.”(Dolphin)*

**‘He brought me to the banqueting house,  
and his banner over me was love.’** (Some translations use the word ‘canopy’ rather than banner. This would give a link to the bedroom with its canopy ceiling.)

“The flying of a banner signifies possession. The banqueting house is "the house of wine," i.e., the house of joy and gladness.”

All the cupolas have the same pattern of entwined hearts and ribbons. The ribbon, wound around the clasped hands of the couple speak of marriage. The roundness or circle of the windows, speak of God (never ending, having no beginning nor end) who is above them, and the three cupolas with their respective colours also represent the Trinity – Father, Son and Holy Spirit.

“The Song of Solomon reflects the natural beauty, the flora and fauna of the Land of Israel, Man's relationship with nature, with the rest of creation is woven into the story” (Dolphin )

Throughout the Song of Solomon there are fruits, flowers, animals, birds, fragrances, and colours mentioned. All point to a carefully kept, precious and beautiful garden for each of the couple, and for God and his ‘bride’ the believers (in this case the Marquess and his wife and family) to enjoy. The woman in Song of Solomon says, *“I am my beloved's garden and my beloved is mine. He feeds among the lilies.”* 6:3 He

suggests to her, *“Let us go out to the vineyards, and there will I give you my love ... over our doors are all manner of choice fruits ... which I have laid up for you, O my beloved!”* 7:13 and together they declare *“I am my beloved’s and he is mine”* (Song 6:3)

The three cupolas are set above the viewer like a church. They are gilded making them even more ‘church-like’ and the **gold** of the gilt speaks of the Deity of Gods. . All the fruits, flowers, birds and animals hold a Christian symbolic meaning of love, fertility, faithfulness, fidelity, and the presence of God within the marriage. However, there is no overt Christian symbolism such as a cross etc.

The overall Christian symbolic aesthetic would have been easily understood at the time of creating this corridor, as much of the same symbolism was used in churches as a narrative for a largely illiterate population. Although the Butes were well educated and would not need the narrative, the symbolism was part of the Christian culture of the day, and the narrative part of their faith.

Many of the images used also have symbolism attached to them. Victorians enjoyed puzzles and part of the ‘puzzle’ in the Vine Corridor was being able to recognise and read the symbols displayed there.

**Birds** speak of the soul, ascent, communication, freedom and sight.

**Ducks** can elude their enemies in many ways, either by flying, running, swimming or diving for cover; therefore, they are a symbol for a resourceful person.

The **squirrel's** nature of storing nuts to ensure a supply of food for the winter makes him a symbol of thrift, caution and conception. In English coats of arms where a

squirrel is depicted, it is always sejant (in a sitting position), always raised arms, and very frequently, cracking a nut.

**Apples** speak of sensuality, temptation, sin and the fall of mankind in the Old Testament of the Bible. However, in the New Testament it is an emblem of the redemption from that fall.

**Fruit** of all kinds was considered to be evidence of God's kindness and a symbol of His goodness and providence, and the **vine** was a symbol of Christ, the true 'Vine'<sup>92</sup>

Some images, however, could also allude to Bute's interest in the esoteric. Although **owls** are often associated with wisdom and books, (both of which were of great interest to Bute) the owl is commonly believed to be the companion of practitioners of the occult, possessing **knowledge**, shamanism and other spiritual matters.<sup>93</sup> They are widely believed to be the harbingers of darkness, messengers of death, used in divination, totem of clairvoyants and mystics and believed to be able to perform Astral Projection. The Druid symbol of the ***"Owl of Wisdom associated with Bloeddewedd, is a symbol of knowledge."***<sup>94</sup>

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<sup>92</sup> "I am the vine and you are the branches" John chapter 15 verse 5 Holy Bible

<sup>93</sup> Owls in lore and culture.

<sup>94</sup> **"Blodeuwedd** (blod-oo-eeth): "Flower Face"; "White Flower." Lily maid of Celtic initiation ceremonies. Also known as the Ninefold Goddess of the Western Isles of Paradise. Created by Math and Gwydion as a wife for Lleu. She was changed into an owl for plotting Lleu's death and for her adultery. She is the Maiden form of the Triple Goddess; her symbol is the owl. Flowers, lunar mysteries, initiations" <http://www.tylwythteg.com/tylwythteg/symbols.html> The Druids were well versed in astrology, magic, and the mysterious powers of plants and animals; they held the oak tree and the mistletoe, especially when the latter grew on oak trees, in great reverence, and they customarily conducted their rituals in oak forests. <http://www.missgien.net/celtic/druidism.html>

## **Pilot Study.**

Having conducted heuristic research in the Vine Corridor, the researcher need to find out if her first impressions of the Corridor were the same as others who visited the Corridor for the first time. She decided to test this out on her colleagues without warning.

Therefore, when members of the PPFCP team visited the Vine Corridor for the first time as a team, each of them was given 4 sheets of paper and asked to draw their first impressions of the corridor in order of importance, and then to comment on each drawing.

The participants entered the Corridor and immediately began to draw and write comments on the paper provided.



## **Participant A**

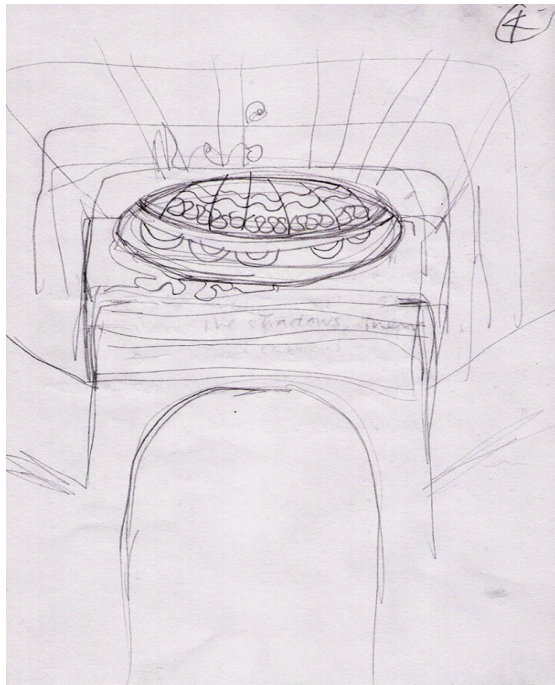
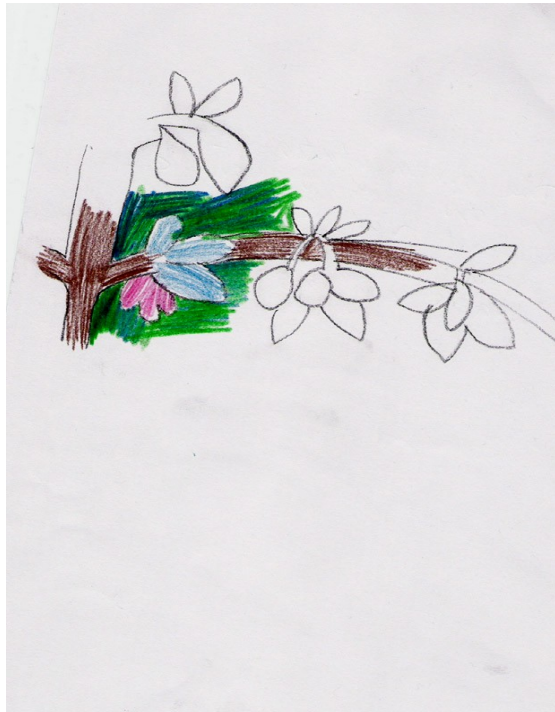
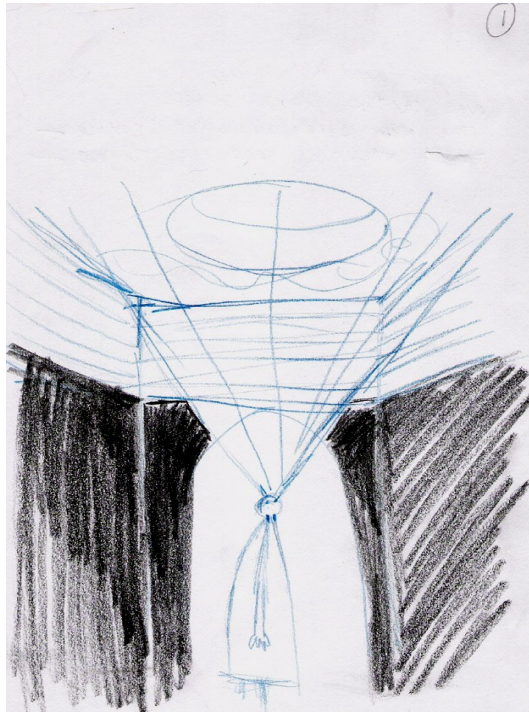
### **Comments**

1. I am forced to look up to the light source; the circular light source – attention seeking spotlights
2. The ornamentation of the low relief plasterwork – the fact that it stands out from the wall makes my eye follow it.
3. The effect of the light and tones from the stain glass on the forms – the shadows, their shapes and colours; there is no two places that seem the same, some points look greyscale while others sing with colour.
4. Symmetry and pattern structure. 3 Cupolas; rows of vines; one side reflects the other; although the natural interrelation from the source holds my attention; playing with scale.

Comments on their drawings	A	B	C	D
Light; compelling, moving, affecting	1			
Colour; changing, cupolas, images	3			
Imagery; colours, patterns, variety	2			
Pattern: rhythm, repetition,	4			
Space; scale,	5			

This participant was first drawn to the light and then to the imagery. This was followed by the colour and pattern and finally to the space and scale.

**'A's' Drawings.**



**Figure 94 Participant A**

## Participant B

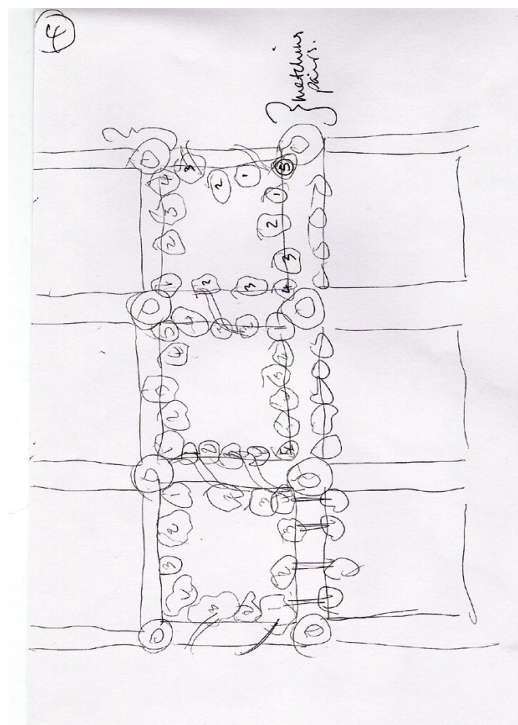
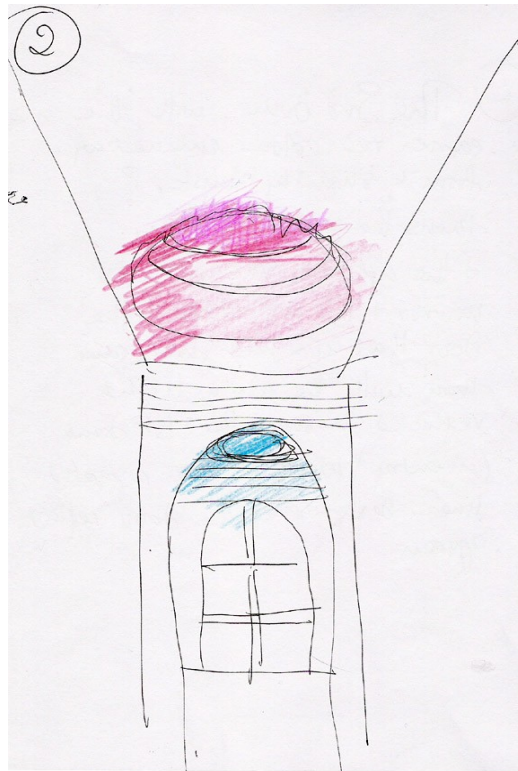
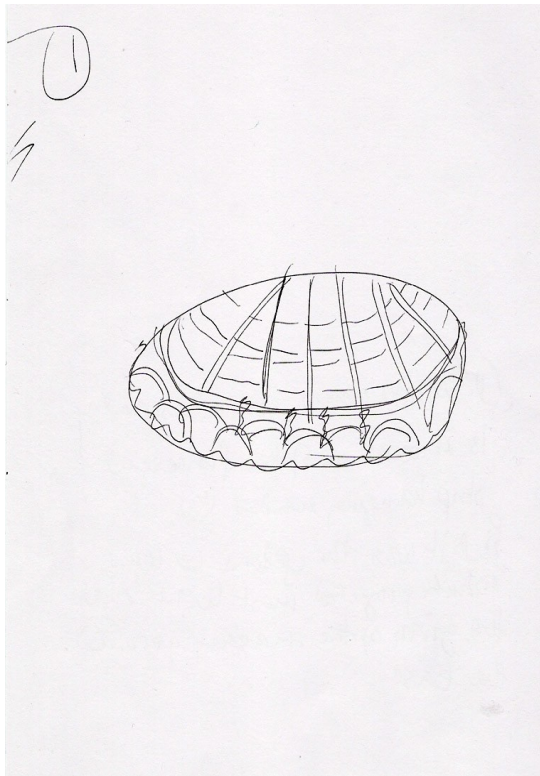
### B's comments

1. Middle dome, soon as entry. Is it because of the fluorescent strip hanging under it? But it was the yellow colour which projected most light into the girth of the imagery around the base.
2. The third dome, with the eerier red colour emanating from it, slightly sinister? Turns the green to grey and the optical illusion of the mirror and the reflection of the door that you had just come through with the white light reflected through the first dome (on entry) making the repeat linear design over the door reflect green.
3. Shadows, darkness, structure the (insert pattern) classic pattern of fruit over the reflected image mirrored in the reflection; the centre of the corridor at 11am is the lightest. The structures created by the lines.
4. Ceiling grid – mirror imagery. Done in spaces of 3x3 squares, gaps of grid 3x3 squares. Worked out on a mathematical basis?

Comments on the drawings	A	B	C	D
Light; compelling, moving, affecting	1	1		
Colour; changing, cupolas, images	3	2		
Imagery; colours, patterns, variety	2	3		
Pattern: rhythm, repetition,	4	4		
Space; scale, experience	5			



## **B's Drawings.**



**Figure 95 Participant B**

## Participant 'C'

### 'C's' comments

1. Rhythm + juxtapositioning; ragged + smooth; one + many; symmetry + asymmetry.
2. Artificial/cheap fluorescent strip light (clumsily) interfering with the beautifully coloured stain glass dome/cupola mirror and stucco walls
3. Variety of birds (swallows, chaffinch, thrush) with flowering rhythmical branches and leaves at the base of the dawn copular window.
4. Birds, poetry, trees, leaves, intertwining branches.

Comments on the drawings	A	B	C	D
Light; compelling, moving, affecting	1	1	2	
Colour; changing, cupolas, images	3	2	3	
Imagery; colours, patterns, variety	2	3	3	
Pattern: rhythm, repetition,	4	4	1	
Space; scale, experience	5			

## Participant 'C's' drawings

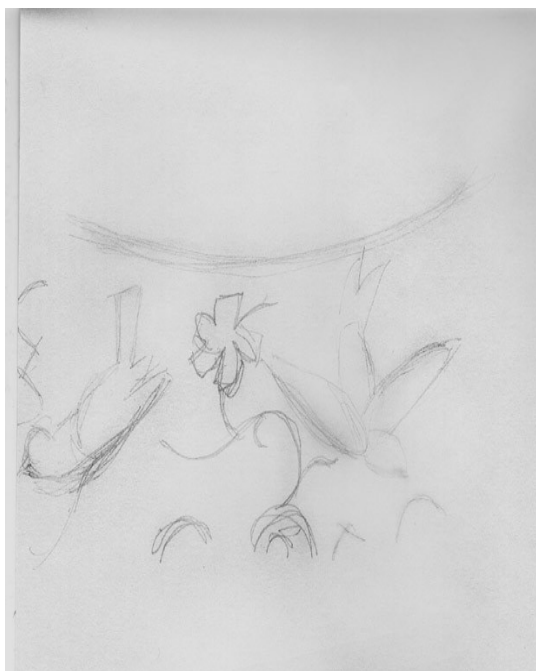
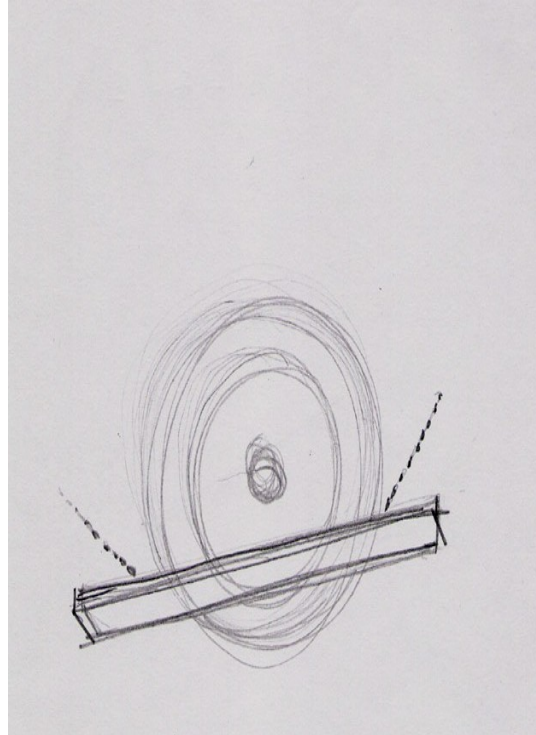
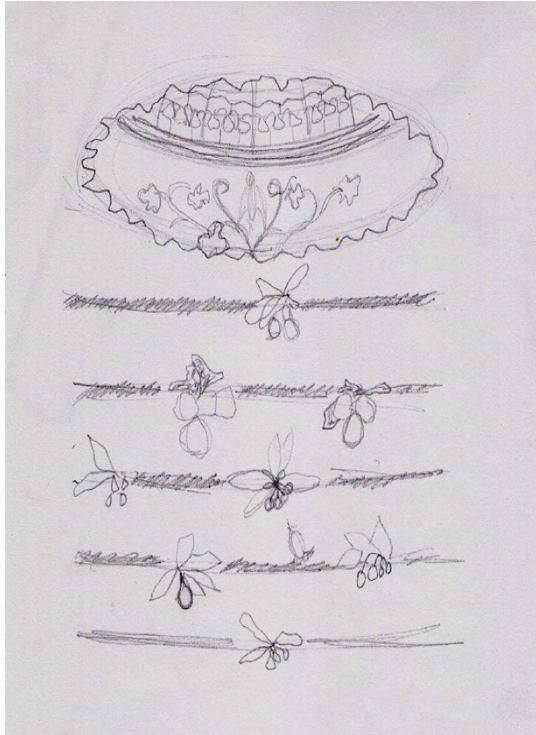


Figure 96 Participant C



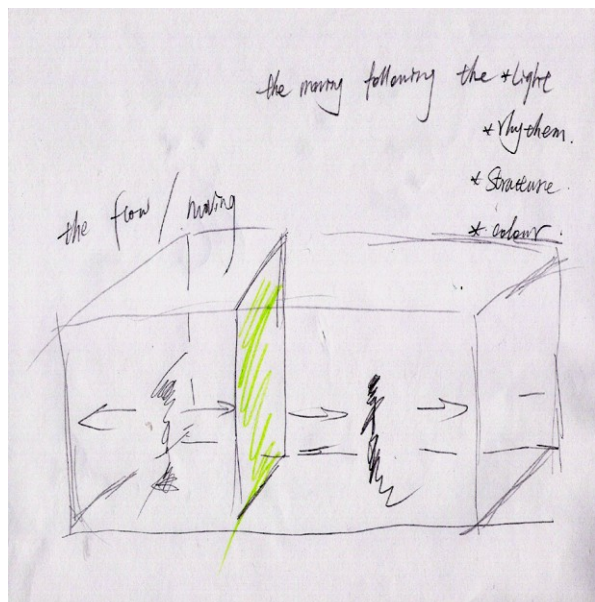
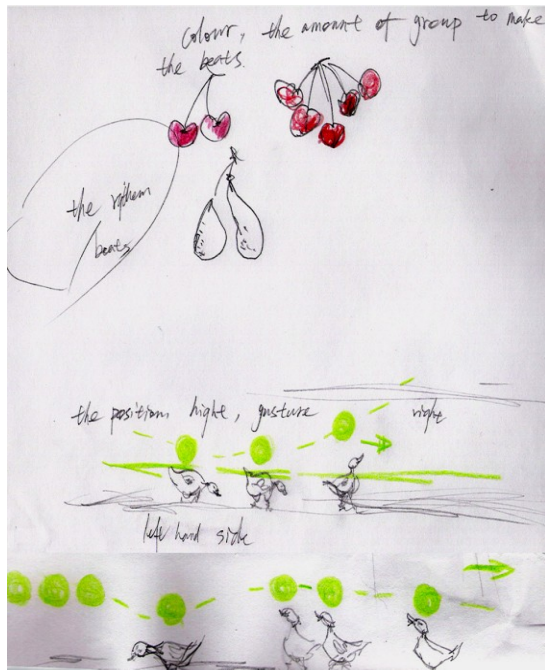
## Participant 'D'

### 'D's' comments.

1. The colour of the fruit and the amount in each cluster
2. The way the pattern follows the flow of the height of the ducks
3. The way the light reflects into the mirror and back into the corridor and then reflects back into the mirror in a continuum
4. The colour of the patterns and the patterns themselves
5. The movement of the light, the rhythm of the patterns, the structure of the patterns and the corridor and the colour all flowing together, reflecting in the mirror and repeating over and over.

Comments on the drawings	A	B	C	D
Light; compelling, moving, affecting	1	1	2	3
Colour; changing, cupolas, images	3	2	2	1
Imagery; colours, patterns, variety	2	3	3	3
Pattern: rhythm, repetition,	4	4	1	2
Space; scale, experience	5			4

## Participant 'D'



**Figure 97 Participant D**

From these drawings and comments, it appears that the three prominent aspects to impress themselves on the viewer when they enter the Vine Corridor are the light, colour and imagery. However they are all interlinked and the pattern, rhythm and scale and the total interlocation within the Corridor is part of the carefully crafted experience by Schultz.

It is necessary to note that although Schultz did not physically make most of the components of the Vine Corridor, he employed some of the finest Welsh artisans of his time<sup>95</sup>. He also brought together leading artists and craftspersons of that era. E.g. Walter Lonsdale - painter; Frederick Weeks – painter; Thomas Goscombe John – sculptor, medallist and specialist in woodcarving and marquetry and Smallfield, a watercolourist. Bute and Schultz worked very closely with each other in the same manner that Bute had worked with William Burges in Cardiff Castle. Schultz was the architect of the Vine Corridor and as such crafted the space, experience and journey from the main staircase to the bedroom. Therefore for the purposes of this thesis he is regarded both as an architect and a craftsman.

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<sup>95</sup> The 1865 report was accepted and preparations for the great work, began. Burges brought together a group of young men who were to work with him throughout the restoration of Cardiff Castle (and upon other of his principal works): the architects William Frame, R. P. Pullan and John Starling Chapple ; the decorative artists Fred Weekes, Frederick Smallfield, Nathaniel Westlake, Charles Campbell and the American-born H. Walter Lonsdale; the sculptors Thomas Nicholls, Fucigna and William Clarke of Llandaff; the wood-carvers Thomas John and his sons Goscombe and Thomas; the glass-makers Lavers Barraud, Saunders and Worrall; the tile-makers Simpson and Godwin.

Lord Bute called in distinguished local historians and himself assisted with tracing the history of the Castle: many of his pen-and-ink sketches, taken from early views of the Castle, are in the Cardiff Castle collection of Burges drawings.

He ordered the setting up of the Bute Workshops, employing the finest Welsh craftsmen. The workshops were responsible for the rebuilding, the leadwork, the joinery, and the beautiful marquetry which we see in the Castle today. Throughout the restoration of Cardiff Castle, Lord Bute paid the closest attention to every detail; every design passed through his hands to be amended again and again by Burges. Full-size models were made of everything from key-plates to complete rooms.

## CHAPTER 18.

# CONCLUSION TO HISTORICAL CRAFT INVESTIGATION.

Implicit in the definition of Fine Craft, is an evolution or progress of process in the craft practice. Questions that arose were; is there evidence of this evolution within the Vine Corridor? Is there evidence of the tacit knowledge of the craftsman - Schultz<sup>96</sup>? Is there cogent evidence of the craftsman's thinking process? Can the analytical and interpretive qualities of Fine Craft be found embodied in the Vine Corridor? If so, what are they?

Craft practice is more than the practice of an artisan and can lead to the qualities found in the definition of Fine Craft Practice. The researcher acknowledges that Schultz was an architect but was also a craftsman who employed artists and artisans to bring his vision to fruition.

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<sup>96</sup> It would be valuable here, to review what the researcher regards as a craftsman, or craft practitioner, given that she regards Schultz - who was an architect - as a crafts practitioner.

In 1913 Webster wrote

*An artist is one who is skilled in some one of the fine arts; an artisan is one who exercises any mechanical employment. A portrait painter is an artist; a sign painter is an artisan, although he may have the taste and skill of an artist. The occupation of the former requires a fine taste and delicate manipulation; that of the latter demands only an ordinary degree of contrivance and imitative power. An artificer is one who requires power of contrivance and adaptation in the exercise of his profession. The word suggest neither the idea of mechanical conformity to rule which attaches to the term artisan, nor the ideas of refinement and of peculiar skill which belong to the term artist. (underlining by researcher)*

It goes on to say that synonyms for the word artificer include;  
“adeptness, adroitness, art, artfulness, cleverness, deftness craft, masterfulness and skilfulness,”  
and that a craftsman “is someone who is the first to think of or make something.”

Cambridge Dictionaries Online, state that

“A person who is skilled in a particular craft - craftsman  
A person who does skilled work with his or her hands – artisan.”

The narrative embodied in the Vine Corridor is, whimsical, humorous, shrewdly intellectual, spiritual and above all family friendly and delightful. Every visit reveals something new. It is a 'magical' place.

This did not happen by chance. In creating the Vine Corridor, the craftsman demonstrated his;

- considerable knowledge of colour and light
- understanding of the spiritual and esoteric interests of the Marquess
- knowledge of the culture of the day

The deep intellectual process of the craftsperson is demonstrated by;

- use of the colours and placement of each cupola;
- shape of the cupolas allowing maximum capture of light at any one time of day;
- use of the colours, imagery, and words in and around the cupolas to subliminally suggest the time of day and the activities associated with that time. For example, the 'Noon' or central cupola has graduating colours of yellow, gold and orange to suggest the hottest and brightest time of the day. The word around the base of the cupola and Shakespeare's<sup>97</sup> words "*A merry heart goes all the day, Your sad tires in a mile-a,*" suggest daytime, and lastly all the birds depicted around the base of the cupola are resting in the heat of the day. The morning and evening cupolas have birds taking off or landing and all are singing and active as in nature.

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<sup>97</sup> "Jog on, jog on, the foot-path way, And merrily hent the stile-a:  
A merry heart goes all the day, Your sad tires in a mile-a." from Winters Tale, Act 4 scene 3 the last lines of the character 'Clown'

- use of the large mirror at the end of the corridor to maximize the light by bouncing light back into the otherwise dark corridor.
- enhance the colour in the images, to allow the interplay of the coloured light bouncing against the mirror back into the corridor and against adjoining colours, thus transforming existing colours and creating a new pallet of colour.
- use of shadows and tones to enhance the three dimensional objects
- use of pattern to enhance subliminal suggestions of size, numerical or spiritual significance, and to create an optical illusion as has been discussed in the section on colour 18;ii; pattern 18;iv; size and space 18.v;
- use of pattern to cause the viewer delight, comfort and security. As discussed in 18;iv (see Ackerman)

The visualization of these elements demonstrate a deep intellectual rigor in the creation of the Vine Corridor, which was not previously recognized or formally documented.

In the next section (section 4) the researcher will using the same definition of Fine Craft and her Advanced Practice Model to compare contemporary and historical Fine Craft



## **SECTION 4**

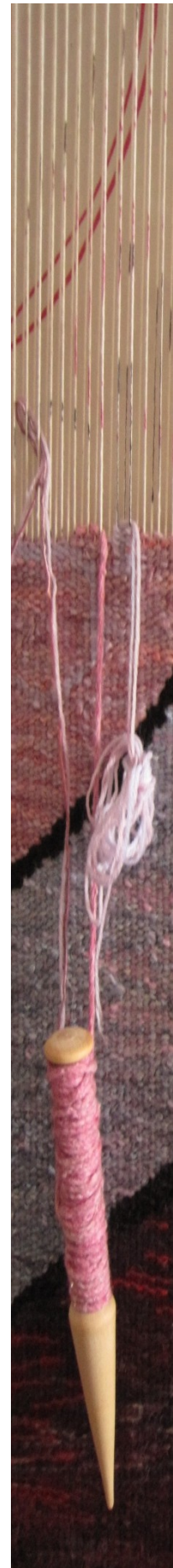
**Comparison**

**between**

**Historical and**

**Contemporary**

**Fine Craft Practice**



## **CHAPTER 19**

### **INTRODUCTION.**

Analysis of the data in the 'Contemporary Craft' section allowed the researcher to develop an Advanced Practice Model consisting of a definition of Fine Craft practice and a master chart reflecting Fine Craft practice against which all the data was plotted.

Fine Craft practice has been seen to be a deep balance between inspiration, incubation, investigation and interpretation.

Applying the same model and plotting the data from the analysis of the Vine Corridor (section two) on the same master quadrant chart, should show whether the Vine Corridor is also Fine Craft Practice and therefore can be assessed by using the same Advanced Practice Model.

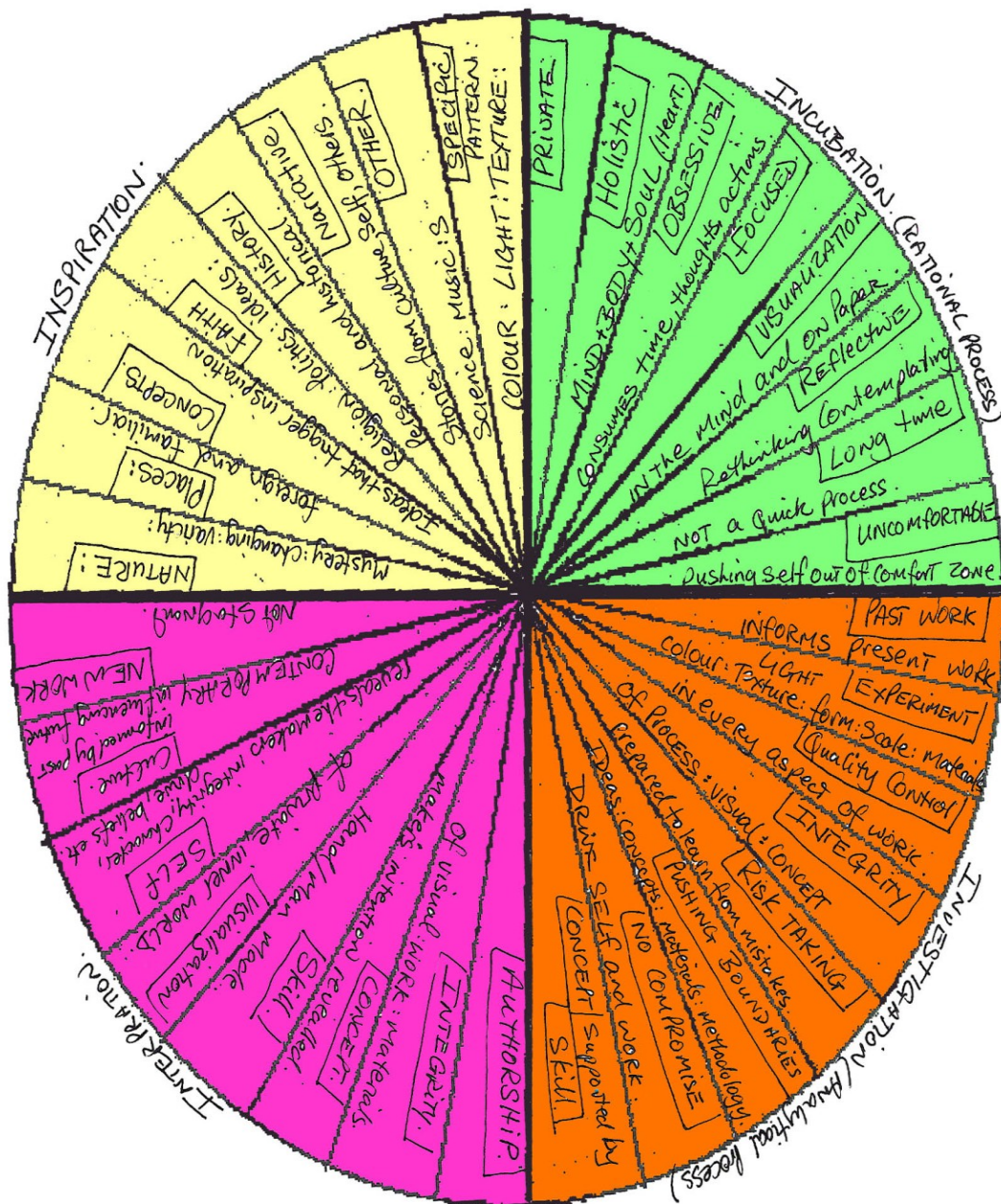


Figure 98 Contemporary Fine Craft Practice



By taking each section and looking at the evidence found in the Vine Corridor, we will be able to compare this example of historical craft to contemporary Fine Craft.



Figure 99 Historical Fine Craft Practice

## CHAPTER 20

# APPLYING THE ADVANCED PRACTICE MODEL TO THE VINE CORRIDOR

The Marquess of Bute had strong ideas and a passionate love of architecture.

“No one familiar with the multitudinous and varied work executed under his immediate supervision during those years could fail to be struck by the catholicity of his taste, as well as by his curious and detailed knowledge of all architectural styles and periods. ...and this catholicity of taste was reflected not only in the new buildings which he raised, but in the ancient buildings which he repaired, re-roofed, or restored with such careful reverence. Every detail of such work was personally supervised by himself... Altogether it must be said that to Bute's other titles of honour is to be added that of a noble patron of a noble art. He enriched his native land ... and he probably did more than any man of his generation to preserve and secure for posterity the venerable and priceless relics of his country's past. *Cor suum ddbat in consummationem operum, et vigilia sua or nab at in perfectionem.* "He gave his heart to the consummation of his works, and by his watchful care brought them to perfection." Ecclesiastes xxxviii. 31" (Hunter Blair 1921)

Looking at the House of Falkland as a whole, the ‘voice’ is undoubtedly Bute’s, through the eclectic mixture of styles, and the rich and often overwhelming visual feast experienced throughout the house. It is the same in all of the buildings he restored. However, in each specific work, the ‘voice’ of the artist or craftsman is

clear. The characteristic of the artist, craftsman or architect is recognized and authorship of the work is clear: E.g. Lonsdale's frieze in the Corpus Christie I, room. Bute would have been careful to choose the right man for each job, someone who would reflect his own standard of work, his beliefs, his interests and character. He chose Robert Weir Schultz to do the refurbishment in Falkland House.

Robert Weir Schultz was a significant Arts and Crafts architect. He, like Bute, had a great interest in Byzantine architecture. He was a member of the Art Worker's Guild whose ideals and values reflected the basis of the of the Arts and Crafts movement, which, through his work, is reflected in the interior decoration of Falkland House. All the work carried out by Schultz is of high architectural value "since it is a consistent body of work by a well respected architect who produced relatively little."(Stamp 1981)

In comparing the Historical and Contemporary craft it is noted that data collected for the Contemporary analysis was that of individuals. It is for this reason that the researcher chose to look at the Vine Corridor as the work of one craftsman, Schultz<sup>98</sup>, (albeit that much of the work was executed craftspeople from Bute's workshops in Wales [as previously discussed]) who crafted the entire visual experience as well as the spaces leading up to and within the corridor itself. Therefore the same quadrant chart can be used to plot data gleaned from the Vine Corridor as was used to plot the data collected from the interviews. This would allow the data to be compared uniformly.

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<sup>98</sup> Compare with page 10 the last paragraph in which contemporary and historical crafts people are mentioned who work in a similar manner.



# INSPIRATION

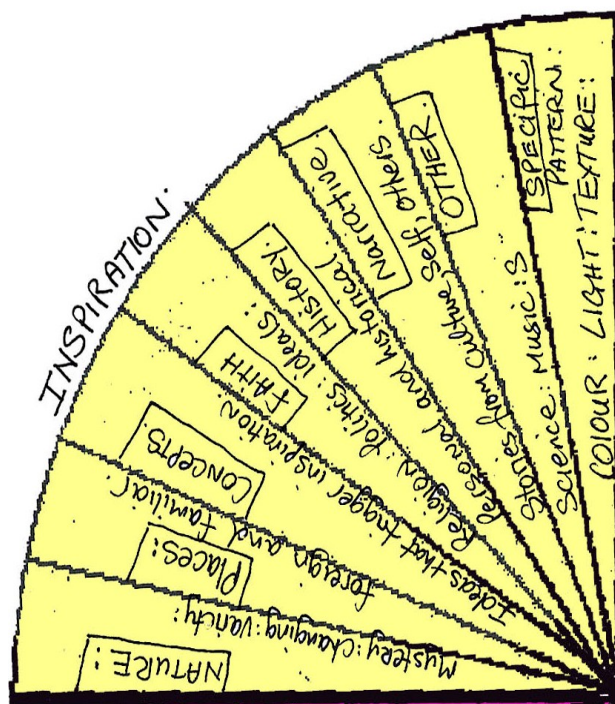


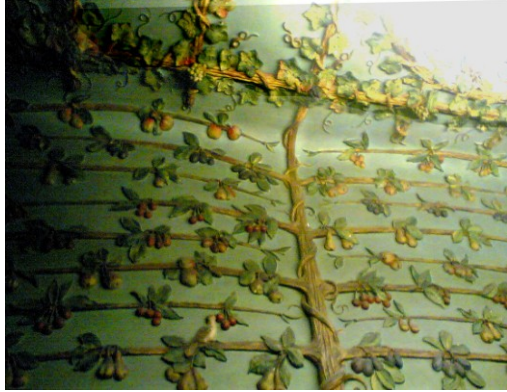
Figure 100 Inspiration

## Nature:

There is a sense of 'inside outside' in the Vine Corridor. The fauna and flora reflect the gardens and wildlife in the countryside of Falkland. In typical Arts and Crafts style, it has been inspired by nature.

## Places:

Bute travelled extensively and loved what is now Europe. He had vines in Wales and produced wine. Schultz travelled in Greece and North Africa as well as other places. Both Schultz and Bute must have seen places like fig.99 (overleaf) in Granada, Spain. In Granada, in this courtyard, vines growing on the overhead trellis in the courtyard are closely emulated by the overhead 'trellises' of the Vine Corridor. Both are set against the blue of the autumn sky.



**Figure 101 Left; Images from the Vine Corridor; Right photographs from Granada, Spain.**

Here the vine is trained up the sides of the courtyard and the branches are trained along the balconies so that the fruit can be harvested. The leaves of the vine start to show the changing colours of autumn. This corresponds to the vine corridor and the espaliered trees and vine growing up the stems to form a trellis above.

The craftsman has carefully observed the way the leaves not only change colour, but begin to show spotting and decay too. Amongst these changing leaves, the fruit is ripe and plump. Tendrils twist and curl reaching out for 'finger-holds' forming a filigree of lace overhead. All of this can be seen in the Vine Corridor as well. Birds are seen eating the fruit among the leaves. Although, in the Vine Corridor, the birds are eating other types of fruit, the posture is the same as the birds eating fruit in the courtyard.

In the creating of the Vine corridor, the craftsman has been careful to observe the characteristics of the fruit, the vine, leaves, birds, colours and light. It can be assumed that the same observational skills and care was taken in all the other aspects of the Vine Corridor

### Concepts:

We can see that Schultz was inspired by that which fulfilled the criteria of his concept. He drew on the images of places he visited to make the Vine corridor an entrancing space. When the viewer enters the space, he/she cannot remain indifferent to all the elements carefully crafted together to create the maximum connection between the viewer and the corridor.

### Faith:

The Catholic Faith was clearly part of the inspiration for the Vine Corridor. As has been discussed in Section Two, the gilded cupolas, there being three cupolas (alluding to the Trinity), allusion to the Song of Solomon, all proclaim a staunch faith. The Arts and Crafts movement had strong ideals for the pursuit of excellence. This too is reflected in the Vine Corridor.

### History:

Reference to Bute's vineyards (vines), his conversion to Catholicism (gilded cupolas), possibly to his interest in the occult (owls and numerology) could be construed as his 'history'. However, although there does not appear to be a direct reference to 'history', personal or otherwise, in the Vine Corridor, the symbolism obliquely alludes to the history of druidism, numerology, Catholicism, and to Bute's interest and journey into each of these areas.

### Narrative:

There is a strong narrative<sup>99</sup> recounted in the Song of Solomon which is reflected in the Corridor. Through experiences of the spaces leading up to and including the Corridor, and the corresponding perception of feeling small or big within that space,

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<sup>99</sup> **"Keys to the Song of Solomon"**<sup>99</sup>

1 "The Song of Solomon is the love story of a man and a woman. The courtship and wedding, are, however oriental and somewhat foreign to our Western customs.

2a. In the Rabbinical view the Song depicts God's love for Israel his wife. Deuteronomy can be considered the marriage contract.

2b. Many Christian commentators interpret the Song of Songs as a picture of the Church as the Bride of Christ. God loves His only Son and has called out, and prepared for him, a beautiful, virgin bride, "without spot or blemish," (Ephesians 5:23-32 )

3. Here we have the story of an intimate relationship between two lovers. In the Song emotions are very important, motives are of prime concern, absence of guile, and purity of heart means everything.

4. Many treat it as Allegorical rather than Typological.

5. The Song of Solomon reflects the natural beauty, the flora and fauna of the Land of Israel, the royal courts and palace, military and wedding processions all replete with oriental imagery. Man's relationship with nature, with the rest of creation is woven into the story. "by Lambert Dolphin

the viewer is drawn into the narrative of “Alice Through the Looking Glass.” There is also a childlike quality to the narrative being recounted by the wildlife’s activity. The ducks moving towards the evening or towards the morning: birds singing or resting, feeding or watching - these have been depicted in typical activities that relate to the time of day (the cupola) near to which they have been placed.

Other: (Science, poetry, music.)

Goethe’s theory of colour and Schultz’s application of this within the Corridor show how he was inspired by Goethe’s science. Schultz was also inspired by and employed the Victorians’ great interest in patterns, illusions, puzzles, and numerology to great effect in the Corridor. This has all been discussed in great detail in Section Two.

Specific:

Colour, light, and the interaction between the two with the consequential influence on the surrounding colour and imagery, is a source of continual inspiration and has been used to great effect by Schultz in the Corridor.



# INCUBATION

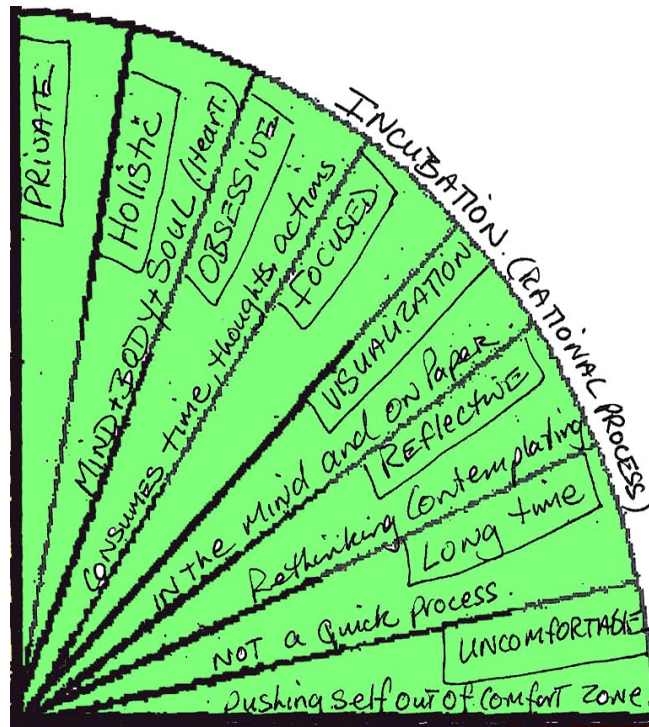


Figure 102 Incubation

It is difficult to assess this quadrant of the chart in every one of the categories. However, there is clear evidence of a rational/incubation process. Therefore we will go through the categories in order to assess as much as possible.

## Private;

Schultz had to think the project through, plan every detail and submit his ideas to his employer, Bute. However, the depth of the message within the layers of symbolism and detail reveal an extraordinary deep thinker who created from his own private inner world, of which he might have been able to share ideas and concepts, but the thinking process was in essence a private one.



### Holistic:

In order for the viewer to react holistically to the corridor, the craftsman must have thought about the effects of the various components on each other and the viewer, and have experienced the effect of those components himself albeit not necessarily in the corridor. The Vine Corridor is not only a visual feast, but it involves the whole person, physically, emotionally and mentally. The experience of the crafted space is holistic.

### Obsessive;/ Focused:

Schultz was totally focused on producing work of the highest quality. The obsession is revealed in the minute details uncovered each time one enters the corridor. It is seen in the precisely worked out pattern and number found in the grid hidden in the corridor; the optical illusion; the repetition of numbers and numerical values; the planned 'randomness' of the movement of coloured light and its effect on the rest of the colours and the attention to tiny details that finish off this work.

### Visualization:

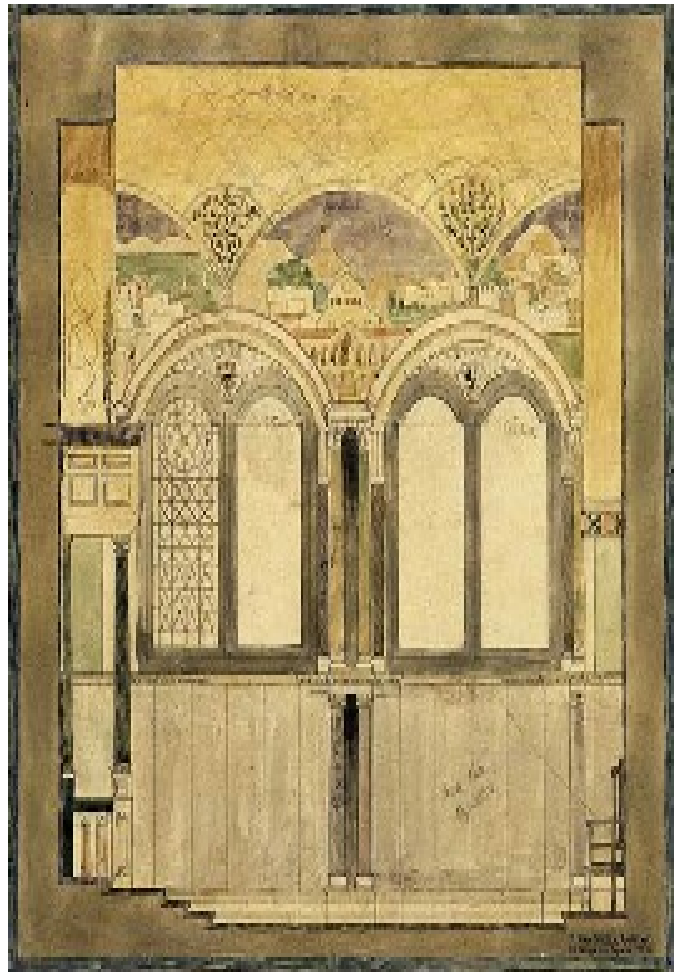
There are few records of sketches, plans (except for finished plans) or visual references by Schultz. Seeing work done in other buildings he was responsible for, one can see that he did visualize his work on paper in the form of drawings and architectural draughts, and water colours. Fig.101 is a drawing in pencil and watercolour by Schultz.<sup>100</sup> It is safe to assume that If he made visuals for work he did

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<sup>100</sup> Lot Description Robert Weir Schultz (1860-1951)A design for a decorative wall in St. Andrew's chapel, Westminster Cathedral, London. signed 'R. Weir Schultz: Architect 14 Grays Inn Square: pencil and watercolour 17½ x 18in. (44.4 x 45.7cm.) Sale 6355 the manor house at Clifton Hamden, home of Christopher Gibbs 25 - 26 September 2000. Auctioned by Christies in London.  
[http://www.christies.com/LotFinder/lot\\_details.aspx?pos=4&intObjectID=1861332&sid=](http://www.christies.com/LotFinder/lot_details.aspx?pos=4&intObjectID=1861332&sid=)

in St Andrews Chapel in Westminster Cathedral<sup>101</sup>, he did drawings for the work carried out in the Vine Corridor. However, as has been previously discussed, craftsmen are visual thinkers and as such it is impossible not to visualize the work such as the Vine Corridor otherwise he could not articulate to the artisans what they needed to produce for him and his thinking process would have been an internal visualization process.

Figure 103 **Robert Weir Schultz (1860-1951)** A design for a decorative wall in St. Andrew's chapel, Westminster Cathedral,



<sup>101</sup> "The (3<sup>rd</sup>) Marquess (of Bute) had offered to pay for the decoration of St Andrew's Chapel providing that Schultz designed and supervised this. The mosaics on the far wall portray cities connected with St Andrew's life - a fisherman born in Bethsaida ... The floor is a stormy sea inset with twenty-nine marine creatures while the altar consists of three Scottish granites. The mosaics are outstanding examples of quality and craftsmanship, particularly the shimmering fish-scales (or 'golden clouds screening Paradise from earthly view') on the vault and the arches where thirty-three birds perch amidst the foliage." (*Patrick Rogers*) Mosaics at Westminster cathedral: Decoration started by Members of Arts and Crafts Movement-

[http://modernarthistory.suite101.com/article.cfm/mosaics\\_at\\_westminster\\_cathedral#ixzz0CHKK9rHx](http://modernarthistory.suite101.com/article.cfm/mosaics_at_westminster_cathedral#ixzz0CHKK9rHx)





Figure 104 Detail of the mosaic showing St Andrew as patron saint of Scotland and Greece.

### Reflective;

There is evidence in the corridor of deep thinking. This is found in the measuring and calculating of the entire corridor and the fitting in of the grid to form an optical illusion of which there is no documented evidence to date and which delighted present occupiers and owners of the building who were unaware of it. Schultz must have spent time watching the movement of the sun, noting the effects of coloured light on other coloured objects, researching and understanding Numerology and Catholic Sacred Geometry and the significance of it to Bute and his wife, in order to incorporate them into the pattern and imagery of the Corridor. The subtle incorporation of humour, cultural interests of his time, and his deep understanding of Bute's interests and passion, reveal a process of reflection and incubation. There is no doubt that Schultz was a man who had a deep rational process in crafting this corridor.

### Long time;

There is no record of how long it took to work on the Vine Corridor from concept to completion, but it could not have been a rushed process and the evidence of the thinking process reinforces this.

### Uncomfortable.

The Vine Corridor was not a duplication of something that had been done before; therefore, we can assume that Schultz was entering new territory when crafting it. The process of entering new territory always involves an element of risk. It is safe to assume that Schultz must have experimented with colour and light, shapes and shadows, imagery and pattern, size, pattern and repetition, size and numbers,



pattern and numbers and so on, until he arrived at the point he aiming for. This is not a comfortable process but involves risk and often failure, learning from mistakes and pushing onwards to the goal.

## INVESTIGATION



Figure 105 Investigation

### Past Work:

All his past work informed the work Schultz was presently involved with. E.g. the work at Owlpen Manor Estate is reflected at times in the Vine Corridor. Plasterwork was very popular in Victorian times, and artisans who were known for their skill were employed by Schultz to do this work. He has learned from the work previously done and has been able to develop this medium because he knew the characteristics of the material and what the material and the artisans were capable of.



**Figure 106 Detail of plasterwork in Owlpen Manor House**



**Figure 107 Detail from Vine Corridor Plasterwork**

### Experiment:

Although there is an element of chance or serendipity in Fine Craft Practice, the way that the light and colours react and play on each other and within the space of the corridor is not by chance. It has been carefully controlled and planned out. Experiments with light, colour, images and their shape, size, height from the floor and the viewer, juxtapositions of the different elements, and overall effects in the corridor all point to careful analysis and experimentation even though there is no documented proof of this.

### Quality Control:

The individual images of the wildlife are not the most beautifully sculptured, neither is the plasterwork 'Fine Craft' (the fig picture above Fig.105) However, these are part of the whole. Schultz was crafting the entire space and experience and the overall quality of the Vine Corridor is *recherché*.



### Integrity;

There is wonderful integrity in the Vine Corridor. Not one element takes precedent over the other. All have equal importance, equal value in the whole. It is an example of integrity of visuals, concept and process in Fine Craft.

### Risk Taking;

There is no other 'Vine Corridor' or work done in the same manner anywhere. It is a unique work by Schultz. There is no doubt that he was taking a risk when designing this work.

### Bushing Boundaries; (methodology, materials, ideas, concepts,)

Schultz continually pushed the boundaries of his own experience and work. He knew the character of the materials he worked with and was able to push them to their limits as well. His ideas are fresh with as evidenced in the Vine Corridor. He had an enquiring mind and was not prepared to rest on his laurels, but preferred to be continually learning. The Vine Corridor is unique, a 'one of' and as such the creation of it presented its own learning curve for all involved.

### No Compromise; (drives self and work)

He himself was a man of no compromise. In the quote below, Schultz was characterized by his refusal to compromise his values, his beliefs, his standard of work, even for such a prize as designing Westminster Cathedral.

"The most extraordinary evidence of Lord Bute's close interest in Schultz is the story – which emanated from the architect himself – that, had he agreed to become a Roman Catholic, he may have designed the new Westminster

Cathedral (from which it may be concluded that Schultz was a Presbyterian; *refusal to compromise was characteristic of the man.*)” (Stamp, 1981)

It is unlikely that a man of his integrity would therefore be compromised in the execution of the Vine Corridor. It could arguably have been easier to have left out many of the quirky and subliminal details found in the Corridor which continue to astonish, delight and challenge viewers to date, but which would have served to “get the job done” and keep the client happy.

#### Concept supported by Skill.

Schultz’s concept for the Vine Corridor has remained hidden and obscure until now. For the first time, analysis of the Vine Corridor clearly reveals his skill in orchestrating the elements (such as his use of imagery, allusions to the church and to religious beliefs, scale, light, colour and illusion,) to produce a harmony of narrative, experience, and wonderment to the viewer.

# INTERPRETATION

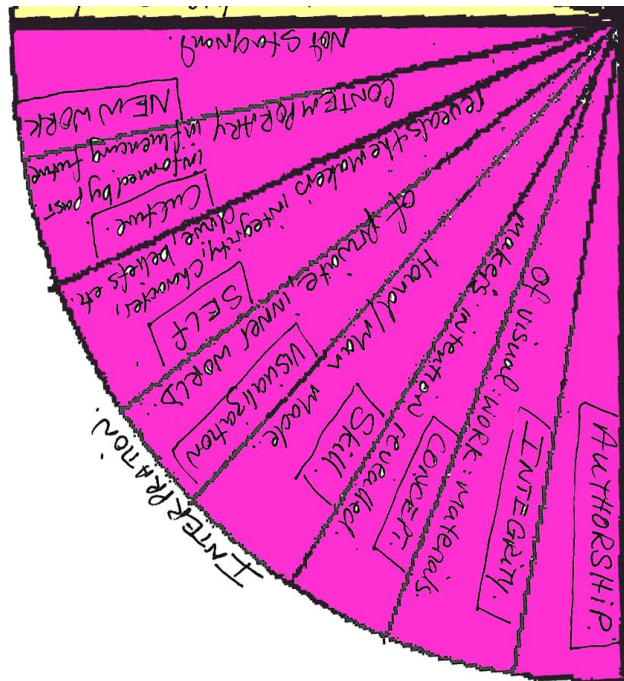


Figure 108 Interpretation

## Authorship:

Once one is familiar with the work of Schultz, one can clearly recognize those characteristics, which make the work unique to Schultz and confirm his authorship. In all the other work done in the House of Falkland, it is clear which was authored by Schultz and which was not. For example, the entrance to the House of Falkland was the work of Frame. It lacks the subtlety, and mystery of the Vine Corridor. It is beautiful but serious and imposing in comparison to the sense of joy, delight and discovery in the Vine Corridor. It lacks the mastery of space that characterizes the Vine Corridor.

## Integrity: (integrity of concept, visuals, process,)

Neither Schultz nor Bute compromised the integrity of the materials, the process nor the visual quality of the work carried out in Falkland House. Bute went to great

lengths to be honest in the work<sup>102</sup>, and did not spare expense in order to get work finished. Schultz therefore would have been able to maintain his own integrity towards the fulfillment of his concepts within the Vine Corridor.

#### Concept; (maker's intention revealed)

A delightful playfulness, humour and mystery add to the 'magic' of this Corridor. Every time one goes into it there is something different to experience, a new image to see, (the two mice were only noticed after many visits to the corridor) and new things to marvel at. Experiencing the Vine Corridor with its visual feast and magical interaction of light and colour, it is safe to assume that Schultz's intention was fully realized in this carefully crafted and controlled space.

#### Skill; (hand/manmade)

The skill of Schultz in weaving together the different elements and crafting the entire space and experience is where the Fine Craft lies. Here Schultz has commissioned artisans to produce the stucco work, (imagery) glasswork (cupolas) wood work (paneling) all of which was made by hand. Nothing in the Vine Corridor was mass produced. The skill of Schultz, was not in the making of each individual piece, but in bringing together all the elements and knowing where to source who and what he needed in order to fulfill his vision.

#### Visualization; ( of private inner world)

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<sup>102</sup> "The transparent honesty which was part of his character was manifested in such restorations as he undertook at Cardiff, Rothesay, and St. Andrews, where at the cost of some aesthetic sacrifice, and often at much added expense (for the materials had sometimes to be brought from afar), he carried out the work in a stone different in colour from the ancient building, so that there should be no possible future confusion between the old and the new." (Hunter, 1921)

Although Bute had commissioned the work and he and Schultz no doubt discussed what Bute wanted and did not want, Schultz had strong ideas and a strong integrity. The work may have been commissioned by Bute, but the voice is Schultz's. The work reveals his own inner reflection and concepts in the mastery with which he pulled together all the elements of the corridor, Bute's interests and beliefs, the culture of the day, and the challenges of the original building to fashion a lasting work of Fine Craft to delight generations to come.

Self; ( reveals the maker's character, integrity, drive, beliefs, etc)

As we have seen, the work reveals Schultz's own character, his deep integrity and faithfulness to the ideals and beliefs he stood for and reveals his pursuit of quality.

Culture; (informed by past, influencing the future)

The Vine Corridor reflects the tastes, interests, styles and beliefs of, not only Bute, but of the culture of the day. Schultz has taken the ideals of the Arts and Crafts movement and applied them to his work, thus setting an example to and influencing the culture and ideals of craftspeople of the future.

New Work; (not stagnant)

The Vine Corridor is unique work.

# CHAPTER 21

## COMPARISON

In order to educe the qualities of Fine Craft practice embodied within the Vine Corridor, the researcher needed to analyze the methodological approaches embedded within historical and contemporary Fine Craft practice.

The Vine Corridor in the House of Falkland was used as a case study to analyze the historical methodology and Schultz in particular was interrogated through his work in this Corridor. The crafted object alone cannot proffer all the information about the maker's practice, and it was important to therefore interrogate Schultz, the 'crafter' of the Vine Corridor, as well as his work.

This data was plotted against the same Advanced Practice Model as that of the Contemporary Crafts practitioners and found to demonstrate Fine Craft Practice. The result of that analysis has been compared in the following charts.

The XXX indicates that the data for that section category has been fully realized. XX or X indicates that some or little evidence has been found in that category.



HISTORICAL FINE CRAFT	INSPIRATION	CONTEMPORARY FINE CRAFT
XXX	Nature: <i>Mystery, changing, variety</i>	XXX
XXX	Places: <i>Foreign and familiar</i>	XXX
XXX	Concepts: <i>ideas trigger inspiration</i>	XXX
XXX	Faith: <i>Religion, ideals, politics</i>	XXX
Little record X	History: <i>Personal and historical</i>	XXX
XXX	Narrative: <i>Stories from self, culture</i>	XXX
XXX	Other: <i>Science, music, poetry</i>	XXX
XXX	Specific: <i>colour, light, texture</i>	XXX
	INCUBATION	
No record	Private:	XXX
XXX	Holistic: <i>Mind, body, soul</i>	XXX
Little record X	Obsessive: <i>Consumes time, thought</i>	XXX
Little record X	Focused:	XXX
XXX	Visualization: <i>Sketching, mentally</i>	XXX
XXX	Reflective: <i>Contemplating, rethinking</i>	XXX
No record	Long time: <i>Not a quick process</i>	XXX
XXX	Uncomfortable: <i>Pushing deeper</i>	XXX

Figure 109 Comparison Historical and Contemporary Fine Craft Practice: Inspiration and Incubation

HISTORICAL FINE CRAFT	INVESTIGATION	CONTEMPORARY FINE CRAFT
XXX	Past work: <i>informs present work</i>	XXX
XXX	Experiment: <i>Light, colour, scale, etc</i>	XXX
XXX	Quality control: <i>in every aspect</i>	XXX
XXX	Integrity: <i>of concept, visuals, process</i>	XXX
XXX	Risk taking: <i>learning from mistakes</i>	XXX
XXX	Pushing boundaries: <i>methodology, materials, ideas, concepts</i>	XXX
XXX	No compromise: <i>Drive self and work</i>	XXX
XXX	Concept <i>supported by Skill</i>	XXX
	INTERPRETATION	
XXX	Authorship	XXX
XXX	Integrity: <i>of concept, visuals, process</i>	XXX
XXX	Concept: <i>Maker's intention revealed</i>	XXX
XXX	Skill: <i>Hand/man made</i>	XXX
XXX	Visualization: <i>of private inner world</i>	XXX
XXX	Self: <i>Reveals the maker's character, integrity, drive, beliefs, etc</i>	XXX
XXX	Culture: <i>Informed by past, influencing future</i>	XXX
XXX	New Work: <i>Not stagnant</i>	XXX

**Figure 110 Comparison Historical and Contemporary Fine Craft Practice: Investigation and interpretation**

From this comparison of both historical and contemporary Fine Craft practice it can be seen that they have the same qualities. It is safe to say therefore, that by applying the Advanced Practice Model to Historical Fine Craft one can find the embedded qualities of Fine Craft practice.

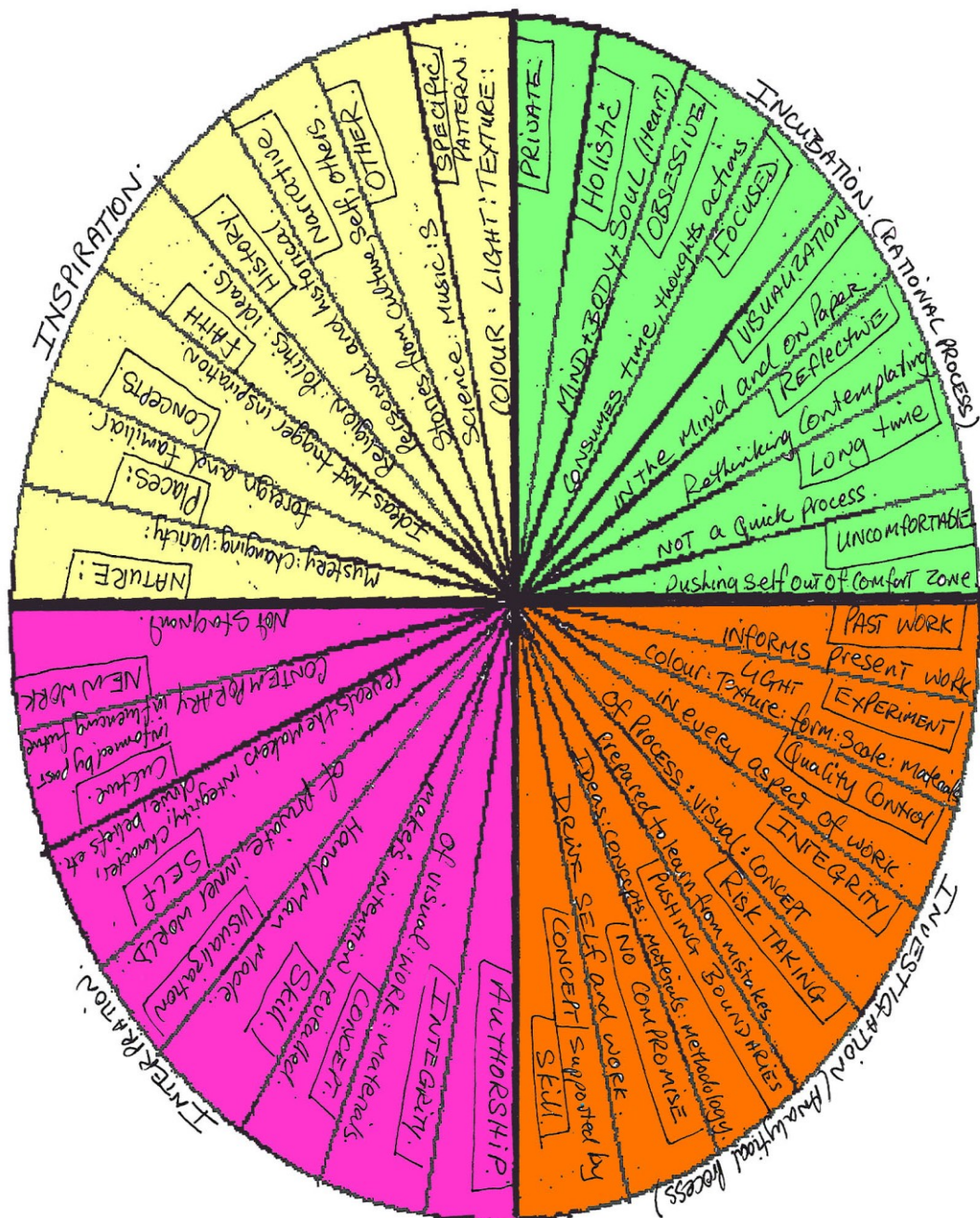


Figure 111 The Vine Corridor plotted onto the same quadrant as Contemporary Practitioners

Despite the changing culture, aesthetic 'tastes' of each generation, differing tools used by each generation of craftsmen and new and innovative materials used, the unpinning qualities and ethos remains the same, and defines Fine Craft Practice.

Fine Craft does not exclude the recognized qualities of craft; neither do different forms of craft practice operate within different aesthetic systems. What does differentiate them is the depth to which the craftsperson pushes themselves and their practice within their chosen discipline.

## CHAPTER 22

# CONCLUSION

When I began, I noted that there was a need to have a clear definition of Fine Craft Practice, its theoretical underpinning, and criteria for the evaluation of the products of practice. As a craft practitioner myself, I was able to research and articulate my findings from a craftsperson's point of view. This afforded a unique insight into my areas of research

The initial question 'What is Fine Craft Practice?' was addressed by providing a definition of Fine Craft Practice which became the tool with which to interrogate my own practice, the practice of Contemporary practitioners, and the Historical craft embedded in the House of Falkland, and was pivotal to the development of an Advanced Practice Model.

I specifically sought the views of other practitioners in order to maintain the voice of practice within this thesis. Analysis of practitioners' responses formed the basis of a progress wheel, which was divided into equal quadrants. This progress wheel can, through self-reflection and through interview, identify the process of progress within one's own or another practitioner's practice, dependant on the balance of segments within the wheel. Fine Craft practice is the goal of dedicated practitioners, and the model I developed is the yardstick against which to measure that progress and to identify the gaps in practice that can be addressed.

Subject 1, for example, (Pilot Study Interviews pg 136) is a professional craftsman. His/her practice is quite balanced giving almost the same weight in each section. However, there are gaps which indicate a greater or lesser weight within his/her practice. His/her inspiration is concentrated in the same four areas all the time and would benefit from expansion into the areas of faith (religion, beliefs, ideals, ideologies), history (your own and history in general), narrative (your own stories and those of others and cultures) and other (music, science, poetry) This would deepen his/her experience, knowledge base, source bank, and would enrich his/her practice.

The same applies to all the sections. It also shows that the practitioner is more interested in the intellectual or reflective aspect of his/her practice and would rather spend time in experimentation and reflection than producing a final piece. By addressing each of these aspects of his/her practice, this practitioner could deepen and enrich their practice towards Fine Craft.

The Vine Corridor in the House of Falkland provided an extraordinary opportunity to critically analyze Fine Craft Practice in a way that shed further light on the researcher's own practice and on the whole concept of Fine Craft Practice. Analysis of the light, colour, imagery, space, spiritual meaning and intellectual rigor embodied in the undisturbed original craft in the corridor; as well as examining the character and practice of the Marquess of Bute as commissioner and GW Schultz as practitioner, gave wonderful insight into the methodological approaches embodied within historical Fine Craft practice.



The analysis of the Vine Corridor established the Advanced Practice Model as a tool for interrogating the practitioner responsible for the craftsmanship.

To bring everything to a clear conclusion we need to review some of the salient points of the argument. These points are:

- What is the Advanced Practice Model?
- How does this apply to **Past** craft practice?
- How does this apply to **Present** craft practice?
- How does this apply to **Future** craft practice?

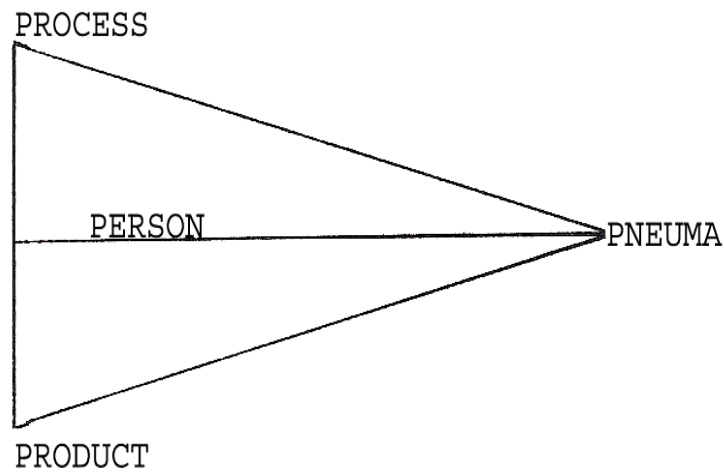
By reviewing these points we will understand how this definition of Fine Craft Practice and the Advanced Practice Model contribute to new knowledge.

### **What is the Advanced Practice Model?**

This consists of two parts;

- the definition of Fine Craft leading to
- the Advanced Practice Model

We have seen that firstly, and underpinning Fine Craft practice, is that it is holistic. It involves the whole person, ie the **pneuma** (the life force that informs, inspires and directs) the **person** (the maker, practitioner) through the **practice** (the intellectual and analytical processes) to the final **product** (the makers interpretation of his/her personal aesthetic stating authorship of the outward manifestation of the inward processes) Equal emphasis on each of the components leads to a balanced craft practice.



**Figure 112 Balance**

**The Advanced Practice model is a fusion of;**

**A. The definition Fine Craft Practice.**

“ Fine Craft Practice Is usually an intensely personal, solitary practice, which is the balanced meeting place between the ‘Inspiration’, ‘Incubation’, ‘Investigation’ and ‘Interpretation’ leading to articulation of personal vision.”

This first part of the Advanced Practice Model sets out the criteria of Fine Craft Practice. As has been previously noted, these criteria can be applied to any discipline within craft as well as other unrelated disciplines.

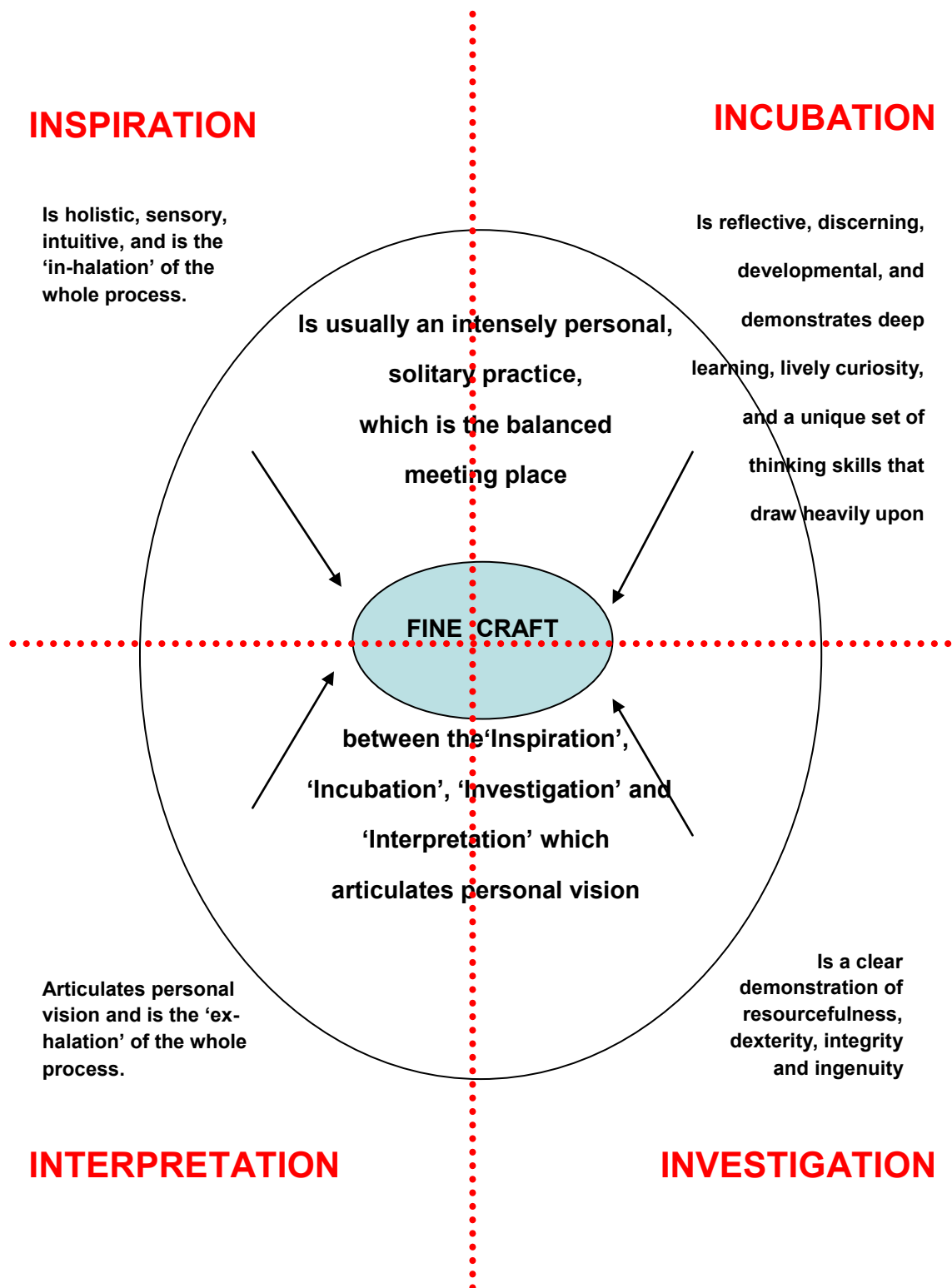


Figure 113 (duplicated) Definition of Fine Craft Practice and Advanced Practice Model part One

## B. The four quadrant circle, APM

The Fine Craft Practice definition led to the development of a circle, with 4 quadrants each of which represent one of the four qualities of Fine Craft Practice, and each of these four quadrants were subdivided into eight 'slices' representing aspects of each quadrant.

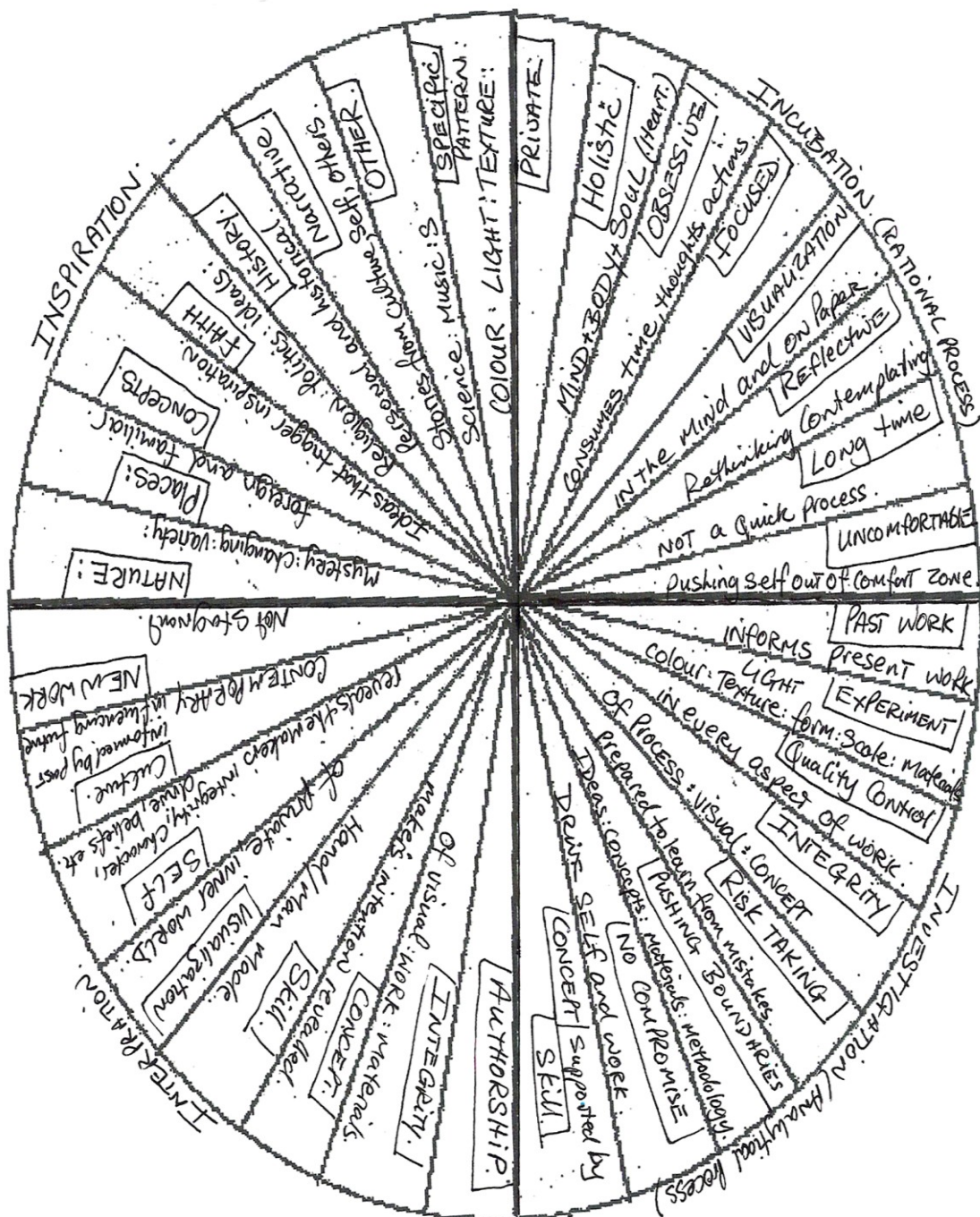


Figure 114 (duplicated) Part two of Advanced Practice Model for Fine Craft Practice



Using the two together one can identify Fine Craft practice when viewing craft, and by applying the APM, one can uncover the depth of practice and uncover the gaps. This is invaluable when applying it to one's own practice as it affords a deeper understanding of where further development is necessary in order to advance one's practice in the endeavor to achieve Fine Craft practice, i.e. this is therefore a methodology towards craft holism in one's endeavor to achieve Fine Craft practice.



Figure 115 The Advanced Practice Model

### **How does this apply to Past craft practice?**

Investigation of the historical, i.e. the Vine Corridor, using the Advanced Practice model gave us a unique insight into the craft found there. By examining the craft found in the Corridor we were led into an understanding of the craftsman's practice including his inspiration, his intellectual or incubation processes and his investigation processes which led to his creation of the Vine Corridor as a whole. This experience enabled us to realize that the Advanced Practice Model could be applied to craft in the **PAST** and afford us a unique insight not seen before.

### **How does this apply to Present craft practice?**

In the **PRESENT** time, the Advanced Practice Model could be very valuable to the individual practitioner as well as to the critics, curators, collectors, historians and writers of craft, amongst others, who wish to assess Fine Craft Practice. As has been noted the model can uncover gaps and identify progress towards Fine Craft practice.

As a practitioner and an educator, I have become aware of gaps in teaching practice too. We show students where to find inspiration, how to record it, and sometimes how to make one set of inspiration bounce off another to lead them into new investigations. We presume that they will think about their processes and we require them to 'experiment' or 'sample' but they are not aware of the reasons for doing this. Very often, students will get an inspiration (or be given a subject as inspiration to work from) and will make snap decisions, make some samples based on that

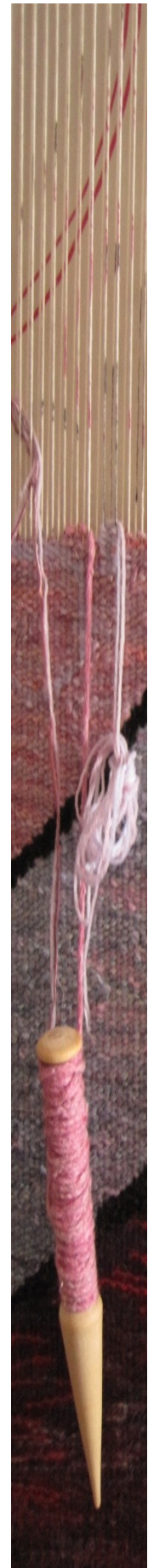


decision (not as a process of reflection, incubation or investigation,) and will produce a 'final product' that alludes to their 'inspiration'. Their final product is shallow, and shows no signs of development or reflection. There are, of course, the students who do spend time in reflection and investigation. Often time constraints dictate to the amount of time one can spend or how deep one can delve into one's subject.

I would argue that, by exposing students to the Advanced Practice model, we could raise their individual standards of practice and teach them to interrogate their own practice as they strive towards excellence. In order to do this I would suggest that in Craft and Design institutions in general (and specifically within my own institution, Duncan of Jordanstone, College of Art and Design, University of Dundee) a refining of the traditional teaching model within their teaching of craft disciplines, to better enable those who practice craft to see and to be able to identify their own individual progress, and to better reflect the requirements for Craft.

Having applied the APM to my own work, I recognize the gaps in my practice and I would like to continue applying the APM in conjunction with my work to see if I could advance my progress towards Fine Craft. This would give a purpose to my work and demonstrate that I intend to pursue the knowledge that I have developed.

I would also like to do further research using the APM with other forms



of craft and design practice, and to test it with other forms of visual practice - e.g. fine art, and others that have a craft element to them - to evaluate it as a ubiquitous tool.

### **How does this apply to Future craft practice?**

Risatti<sup>103</sup> says; “Craft must articulate a role for itself in contemporary society, otherwise it will be absorbed by fine art or design and its singular approach to understanding the world will be lost.” When craftspeople see that their discipline is being recognized as having intuitive, rational, analytical and interpretative qualities, and is not just a pastime, dilettante, or traditional activity with no intrinsic value, Craft will have dignity and value restored, and once again Practitioners will want to call themselves craftspeople

The importance of recognizing and promoting craft as having these qualities is vital within education, both to teaching of skills and life skills; within industry, promoting quality and the pursuit of excellence; and to the wellbeing of people from the most unskilled to the most skilled craftsperson. In a culture of the ephemeral, the disposable and largely lacking skill, voices are increasingly being heard proclaiming the intrinsic values of craft practice, the influence of personal vision, the innovative qualities of craft and the craftsperson. Acknowledging the existence of Fine Craft practice is the first step towards a change of perception towards craft within our culture; having an Advance Practice Model puts a tool in the hands of the practitioner, educator and viewer to recognize the gaps within practice and to address them.

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<sup>103</sup> A Theory of Craft: Function and Aesthetic Expression by Howard Risatti.

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# APPENDICES

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# Appendix One

## **WHO AM I AND WHAT DO I BRING TO THIS THESIS?**

I was born in England, to South African, military parents who returned to their home when I was 8 months old. I grew up in South Africa. My father was a high ranking officer in the Defence force and in his leisure time he enjoyed 'crooning' with his guitar, reading and reciting poetry, reading, writing, and amateur theatre. My mother was the lady of the house, overseeing the household and garden staff. This gave her time to develop her love for craft. She was a cloth weaver, consummate embroiderer and was always learning a new craft. My Grandfather was a scientist and Concert Pianist who, with my Grandmother, lived nearby and had a deep influence in my life. Between them, they instilled in me a legacy of creativity and curiosity.

As a child, I was involved in amateur theatre, Eisteddfods, singing and choirs, music, writing and illustrating my stories. I loved painting, drawing, creating strange moving sculptural textiles, embroidery and experimenting with colours in paints and dyes. I joined pottery classes and painting classes. Although my parents encouraged this creativity, Mother told me that my work was not good enough to go into the competitive market and dissuaded me from pursuing music, art or craft as a career.

From my pre-teens, I had a deep faith in Jesus Christ and personal salvation. This was not shared by my family who thought it was a passing phase and attempted to divert my attention elsewhere. However, I knew with a certainty that I had been called by God to be a missionary. I had never heard of a missionary who used art or craft in their work – my only experience of a missionary at that time, was Albert Schweitzer! To my parents delight and encouragement, I decided to train as a nurse believing it would better equip me for the mission field.

Upon leaving school, I worked as a nurse aid. Initially I worked in the No 1 Military Hospital in Pretoria, South Africa, nursing young men airlifted ('medi-vac'ed) from the battle fronts of Angola and Mozambique. This gave me experience of thinking 'on my feet', assessing situations very quickly and having the courage to go with that judgement, being able to see the patient as a whole person and not as a 'wound' and there I developed an ability to 'read' people and see beyond the presenting problems into their root causes. I also developed an ability to get people to open up to me and to trust me.

I entered formal nursing training in Addington Hospital in Durban. Although I was deeply unhappy there, it was in that city I joined the Hospital Christian Fellowship and began to meet fellow Christians who provided me with information about training for missionary work. I left nursing before qualifying, and joined the WEC (Worldwide Evangelization Crusade) Missionary Training College. WEC is a British Missionary Society who among other activities, have reputable colleges working with and preparing people for missionary work in countries throughout the world. I trained for

two years in South Africa attaining both my Missionary and general teaching qualifications.

I came to Britain in 1970 to do post graduate studies with WEC in Glasgow. Much of our outreach programme was in the notorious Gorbals district. This gave me an insight into poverty on a level I had not experienced before. I learned about street 'savvy'; having your faith tested in dire circumstances; the quiet courage of gentle people living in violent areas; and to observe and listen to people. This gave me a good grounding for my subsequent work primarily among Dundee's street gangs<sup>104</sup> and also with church youth groups and Scripture Union in Dundee, Scotland.

A few years after I began my work among the street gangs, Dundee City Council had a policy of moving families who lived in areas that needed to be renovated (which applied to pockets of housing in most areas of the city). Thus the youth were dispersed all over the city and the gangs inadvertently broken up. My missionary work in that city gradually wound down. During this time I met and married my husband who grew up in Dundee. We had two sons and a daughter born in Scotland and a son born after we returned to live in South Africa in 1977.

We lived in South Africa for 13 years during which time I raised my family and became a foster parent to 4 other children. Together with missionary friends, Mr and Mrs Hilhorst, my husband and I developed and registered a unique welfare organization and hired registered Social Workers to work with us. Our vision was to care for whole families rather than breaking them up by taking children into care, but leaving their parents without adequate help or care. I developed valuable people centred skills and organizational skills during this time. I became skilled in time management, and positive child care and development.

The church we were affiliated to was a 'mega-church' with over 8,000 members. This presented a challenge for the traditional concept of Sunday School, so I became part of the development team to begin 'Children's Church' using innovative methods to present Scriptural truth to the children using games, puppets, competitions, drama, music and fun. I wrote manuals, created puppets, and ran workshops and became a senior children's worker in the Children's Church. I began a degree in Theology (which I did not complete) and attained a qualification in Pastoral Counselling. I was also invited to become a teacher in their groundbreaking ACE<sup>105</sup> private school programme. I was responsible for teaching the small children in their first year, for the specialized reading programme, and for all the art and craft teaching in the school. The years spent teaching in the school enhanced my ability to 'think on my feet', to 'read' people and situations and to recognize and develop personal gifting in each child. The school integrated children with disabilities which taught me how to develop self confidence in children; how to communicate with some children using

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<sup>104</sup> In the early 1070s the 'Fleet', 'Mid', 'Mob', 'Hilltown Huns' and 'Hells Angels' amongst others, were street gangs in Dundee with up to 400 youth members in each gang who would rule the streets, fighting for their 'territory', using weapons such as flick knives, swords, meat cleavers, daggers, and home made 'zip' guns. They seldom used drugs as that aspect of youth culture had not emerged much. They had a strict dress code – Ben Sherman shirts, Crombi jackets, Levi jeans, and 'bovver' boots (Doc Martin boots). The leaders of the gangs were the best or most vicious fighters. Promiscuity was encouraged. Small children were trained by the older youth to become the next generation of the gang.

<sup>105</sup> Accelerated Christian Education



alternative language unlocking their own ability to communicate<sup>106</sup>; and to establish a firm foundation upon which to progress.

During this time, my husband and I fostered children as well as raising our own family. We had eight children in the house, and all of these children were able to attend the school I taught in, giving us the same time in school and out, and the same holidays. Having foster children, all of whom were damaged, demanded empathy, unconditional love, creativity, excellent time management, budgeting skills and the ability to laugh and learn through play and creativity. These were valuable lessons I could apply to design principles and problem solving in later life and in my practice.

During this time, I was asked to help develop a literacy course for rural African men who had come to work in the South African mines. The Safety Officers found that these men were picture illiterate as well as lexically illiterate. Having never been exposed to magazines, photographs, TV or any of the visual stimuli that I had been exposed to, these men could make no sense of signs such as the skull and cross-bones or fire hazard as found in the mines. We had to find a way to develop their visual language by taking them from their expertise in 'reading' animal spoor/tracks to their own drawings of familiar animals and scenes, to those they were not familiar with viz magazines, photographs and then to signs. Once they grasped that progression they quickly began to develop their own signs, and were then able to progress to learning to read. Having this experience opened my eyes to the value of being able to understand, develop and read my own and other practitioners' visual language.

After the death of his mother, my husband desired to return to Scotland to be near to his family. In 1990, and as all our foster children had moved on, we returned to Dundee. Almost immediately my husband deserted us resulting in a painful divorce, confusion in a new country (to my children) and a huge amount of stress with no support system of family or friends around us. I needed to work to support my children, often working two or three part time jobs to cope.

To counteract the effects of the pain and stress, my children and I began to draw, write, embroider, paint and make jewellery, all of which contributed to our healing and wellbeing. This experience gave me insight into the way that creativity can play a decisive role in wellbeing. I watched my children's work change from angry, hurtful words and pictures to expressions of beauty. I saw the peace resulting from repetitive movements in playing a guitar, writing by hand, drawing, sewing or threading beads. I also saw it in myself and began to be curious again, asking myself how and why this happens and whether there was a Scriptural base for these effects of creativity. I revelled in the re-awakening of long suppressed creativity within myself. As my children left school they moved on to college and university to pursue training in Graphic Design, Jewellery and Metalwork, English, Philosophy and Creative Writing and Animation.

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<sup>106</sup> Using music, art, games and touch as necessary.

# APPENDIX TWO

## Transcripts of discourses, questionnaire for interviews and visual transcripts of interviews.

### DISCOURSE 1

#### **Georgina Follett with**

Janet Shelley, Roger Morris, David Herbert

(The words in red are Georgina's notes and the rest are mine. The Dictaphone did not work)

In the USA there are 12 different definitions of 'crafts'.

No one defines crafts.

Is Crafts is intellect driven?

Roger said that he felt he was a 'designer-maker'. The design was paramount. He has an idea, which he works out and develops on paper in the early stages, before he thinks of taking it to the workbench. That is the way he works. 'Individual'

Janet said that she felt that when teaching, they tried to get students to the place of articulating a concept through materials.

Thinking in visual terms

To work through a concept

To sample and make prototypes

To go on to the final piece **Design – concept – on paper – make prototypes – make within materials.**

She felt that it was important to develop an attitude towards the marketplace in which they're working. **Market philosophy.** It was important to have a general philosophy of themselves and their surroundings, built on historical and contemporary knowledge. **Material culture of our times.** The concept is the same across the disciplines.

Dave shared that in his field, he worked for a client. He would be approached by a client, and gave the examples of Georgina's catalogue and Seamus Heaney's writing and the work he did for them in their publications. He believes he is a skilful maker.

The evidence of his skill is in the making. **Passion** He belongs to the International Society Of Typographical Designers, which is an elitist group. **Elitist** It is Craft with a big 'C' as opposed to craft with a small 'c'. It is 'Craftsmanship'. **'Selective Group'** In his field it is the client who has the concept and that goes to the craftsman. He gave examples of Historical figures – Aldus Manuscious who had a crafts person, Pietro Bembo work for him and who developed the 'Bembo' typeface. **'Bembo typeface'**

Another example was Edward Johnson who commissioned Erick Gill to do work for him. Gill developed 'Gill Sans' widely used today. In each case there is a client base to which you refer. **"Skilful maker – production"**

Roger spoke about getting craftspeople to do engraving or other specialist crafts.

Georgina said that these people she would call artisans.

Georgina said that in her methodology, she didn't draw before making. It was all in her head.

Janet draws, photographs and develops before making. She made the point that there is a necessity to understand the materials and how they behave (especially when developing new materials and structures) before it can be given to a manufacturer. The designer is the one who determines how to make and what the manufacturing process is/should be. **'Articulating a concept through materials.'**

Roger shared that in the project he is currently involved in, the difficulties arise, not in the final products or the concepts, but in the methodologies the two individual practitioners use to arrive at their objective. Roger works everything out on paper and Sarah does massive of prototyping. Each methodology is frustrating to the other. They have developed a new 'product or skill' through 'chance' (serendipity) - silk lazertran and enamelling – and this is exciting them and they are experimenting with it. **'crafts as innovators'**

Janet said that a textile designer never knows how the materials will behave and needs to do many tests before being able to design a final piece.

Dave said that in his field the materials are constant. Paper, type, ink, etc. all exist. He uses them to put the package together. However, there is a process of selectivity. Georgina picked up that one of the group had used the term 'Eureka moment' **Eureka moments** when talking about making materials before you make the artefact. She asked if all of them had that experience.

Dave said that when the crafted words came out the way he wanted them to; when the manipulations, words and shapes all came together and it was 'spot on' he was happy. Not many people appreciated or understood what it was all about. **'Alchemy'** Roger said that he definitely has those moments too. And Janet agreed she had them too.

Georgina asked if those Eureka moments came through planning.

Not always. There were perhaps different levels of eureka moments. The element of surprise was important and necessary. The words intuitive **intuitive** and fortuitous were used and it was agreed that there was an element of 'luck' in the process.

Georgina asked if 'We have more luck in our day to day working than people who are not craftsmen?' 'Do we have luck more often than normal?'

We experiment more.

'Does this mean we create our own luck?' **Surprise – 'serendipity' – 'luck' more often than normal – 'platform for luck'**

The agreement was that we create a platform on which this can happen. The essential requirements of a good craftsperson are to;

Be curious. To ask 'what if?' an open curiosity. **'What if?' Open curiosity.**

To have an element of play. To be able to experiment. (Almost have a scientific attitude towards materials and tools of the 'trade') **Working with**

**materials - Element of play.**

Georgina suggested they would contribute to the project and their input would be very valuable.

Janet felt it could be a marvellous opportunity for the students, and there could be a cross-fertilization process using the different disciplines.

Dave pointed out that historically; the resurgence of crafts came about as a dissatisfaction or resistance of a political or cultural ethic. He cited Kelm Scott press raising craft standards.

The question was raised whether it was craft skills or thinking that was important?

**'Craft skills-thinking?'**

Janet said that in Scandinavia crafts were available to everyone. **Crafts in Scandinavia.**

Roger said that maybe it's because they don't have the 'dross' that we have in this country that makes us uncomfortable. **Falling standards**

Janet replied that it was elitist, that was the problem.

Georgina asked if it was a problem to be elitist?

Janet brought up that it was new materials, new equipment and different ways of thinking. **'New uses, ways of making, new definition - .** We need a new definition of what crafts is. People have their own equipment and materials, but the equipment is constantly being re-invented and improved. So there is constantly new equipment. Jaquard Loom was once a new invention which changed the way people worked. The materials are new too and the designer is going into unknown territory. Giving intellectual value to materials, and using a new language. **.Giving intellectual value to a material. "New Language".** She feels that innovation is deeply imbedded in the Fine Craftsperson.

Dave pointed out that there were huge changes – technological changes. In Graphic Design he took the example of Desk top Publishing programmes. People from any walk of life with little or no training, could produce posters, fliers etc. and the quality was dire! In theory the change in technology threw the whole thing wide open e.g. CAD – now everyone is a designer! **Computer, bound in technology, technological change promotes new practitioners.** There was general agreement about this. In all areas people could make artefacts and the quality was bad and therefore the name of 'crafts person' was devalued.

There was agreement that the method of making the marks had changed, and the means of achieving the end product had changed but the quality of the end product was to remain the same. **Quality of the highest order.** Craft {capitol 'C'} is elitist. The advance in technology changes the face of crafts but a product is still defined by the quality and skill.

What are the repercussions? How has it devalued you?

Everyone and their granny is doing graphic design!

Does it hurt?

No. It makes a difference. Everyone's a designer. The word 'design' is now being devalued. In contrast to my skills.

So quality of the highest order is another pre-requisite of the crafts person?

What about people who work in industry? E.g. Ann Marie?

Sometimes taking on board a new technology ... if people don't skill themselves sufficiently ... (I'm not quite sure what was said here)

Powerful tool or dangerous weapon! (Computers) **skill in technology at the same level as material understanding to retain the crafts.**

Roger lamented the fact that the skills we graduated with (that refers to the skills the four parishioners present) and the skills the students graduate with now are appalling!

Georgina asked if 'slow learning' was important – maturation – and commented that we don't teach what we learned. Graduating students now have 'low skills' 'slight ideas' and said that not all learning takes place at the same pace. **Maturation** 'Master of Design' was another term that was lamented and the poor quality of skills achieved or learned there. **Terminology.** Janet felt it was important to teach people to be deeply curious, unafraid and to develop trust between tutors and students.

The conversation shifted to the social skills embodied within crafts. **Social Skills**

People were open and unafraid to be 'craftspeople' but now there is more secrecy.

Self-protection. Why did it slip back? 'Romanism' People lack vision! Vision 'Quick and Dirty' (yeuk) replaces 'experimentation' The terminology is different and often devaluing to the craftsperson. There needs to be 'deep training' not instant, quick results. (We live in a society of instant gratification) Design is now becoming a process instead of a product. Everyone felt that standards are slipping. The group felt that integrity and trust were words that were quickly becoming more difficult to hold on to. 'Integrity and trust' 'Values driven' 'physical philosophy' Values are being eroded and 'tacky' values are readily accepted. A physical philosophy was important to have. We need to put a human face onto contemporary culture and put values back. We need to

Uphold standards – to emulate the quality and standards that have gone before,

Have integrity

Have values. Personal ethics

Georgina asked how long they thought a person needed to be working in their discipline before they were or could be considered a crafts person. She felt it took her 10 years to get to that level. Roger felt it was because to the discipline that Georgina went down, but that his was quicker. He felt that it was a lifestyle of personal ethics and continuous learning. Continuous learning. Georgina asked if he felt that his work was getting better? He replied that he wasn't sure, but feels there has to be a peak where it doesn't get better. But he liked being challenged. Being challenged

They all agreed that there was so much pressure, and so little time to reflect. They all agreed that it was extremely difficult to articulate their practice. They spend so much time in teaching trying to make complicated things simple and then research appears to make simple things so complicated. Gobbledygook language!

Dave said that he felt it was very difficult to articulate – speak about his practice – 'I articulate through making'.

Craftspeople generally feel undervalued. They would like to have the final word in their practice. Final word.

## **DISCOURSE TWO**

Participants – Murdo Macdonald, (MM) Mike Press,(M) Sandra Wilson.(S) Georgina Follett (G) and Liz Donald (L)

**G.** The reason why I have got the three of you together is because you are coming at it (craft) from a different perspective. And one of the things we need to do is to cross check everything that we do. So Sandra's here because she understands Craft from a research point of view. That's interesting because one of the things ... the biggest criticisms these three individuals(from the first discourse) had that was we as researcher crafts people were turning the world into gobbledygook, and that we were abstracting craft from their intellectual knowledge and they were very, very worried about it, so we have promised that any definition that we produce will not use words that, um ... are not associated with craft. I found that very interesting.

**S.** No hermeneutics then?

**G.** Something like that

**MM.** Herma who??

General laughter.

**G.** Murdo, you're here because you look at craft objects all the time to really understand them and to place them within the greater perspective, and that's really important to this project as well. Mike you're here because you understand craft from the perspective of craft and enterprise, and understanding of people who are outside of the educational practice and who need to function and to survive as individual people, and therefore there might be three different sets of criteria emerging from this group, than from a group of very cosy academics who practice craft from the comfort of security. So, that why this group has been called together. I'm holding the conversations, Liz is my silent partner here, we are also recording the conversation here because we will make a transcript and we're using all these transcripts as part of our literature review for the project, so this will be part of Liz's literature review for her doctorate. And we're using dialogue with Liz as the main method of understanding craft. So having said that, I see you've all got pieces of paper, I'm just going to open the discussion and please just jump in as you feel appropriate or as you feel that there is an area of contention or aspect that you disagree with or something that you would like to explore in a deeper framework.

One of the first premises that we have established is that working with craft is an articulation of an individual working philosophy, craft made by one person and that it is not possible to transmit that piece of craft to another person. That if you put it to another person exactly the same thing would be different because the deeper understanding within the individual. So there are no ... if you look at the range of craft that are exhibited across the world, no two craftspersons are ... no identical twins ... or even working very similarly. They may be using similar techniques and similar knowledge but producing different artefacts. Your views?

Do you agree with that as a basis? One of the things – to take this a little further, is that this individual philosophy is really made explicit through taking responsibility of all aspects of the process from conception and through the practice of making.

**MM.** I was very interested in something that came out of an informal conversation that we were having around your supervision Liz actually, where we were talking not so much craft as a discipline, but about craft as a skill relating to an individual person



which seems to be exactly what you are talking about here. And one that that interests me here – it may seem to be a bit of a jump – it seems that you could apply the notion of Fine Craft being applied not simply to the area we normally associate as craft but also right the branches of all activity – actually including all the sciences – finely crafted theories, finely crafted mathematical theories – why not? Because that's the way these areas are quite often referred to in terms elegance and of precision maybe we should be thinking quite broadly here.

**M.** I would completely support what you said. I was reading a blog yesterday where the argument was being made that craft as knowledge management, is craft. And this was coming from a straight management perspective. Actually the prefix to it made a lot of reference to what craft is and what it's making and so forth so I think you could apply that notion of craft to other areas and find the traditional definition of craft. But the more I think about it ... I mean the two things you said; that craft is something that belongs to one person and is an activity where one person is involved in everything ... but that doesn't hold true all the time. It's probably the dominant model, but I think the model is changing quite rapidly ... so for example, I can think of makers who collaborate. I can think of Gordon Burnett who uses the internet to collaborate with other makers ... Cathy Shredaway(?) in her PhD was looking at how textile makers can collaborate with other textile makers using internet digital tools.

**G.** What's the area of collaboration?

**MP.** The area of collaboration is the development of a joint body of work where the two of them are creating one piece ...

**S.** But I often wonder what stage in your career you're wanting to get involved in those types of collaborations. There's a sense in which as a maker practitioner you need to have some consciousness, you know, understanding of who you are in terms of work that you're producing before you're then able to enter in to collaborating ...

**MP.** I don't think ... I think that one has to be very confident within one's practice and experienced to do that, but then if one takes the idea that ... craft ... is an autonomous activity, wholly an autonomous activity, then that wouldn't hold true with some practitioners I can think of; silversmith Alison ? ..... who uses laser cutting in her work. To be able to keep up with her work she gets to put some of it to a factory; and there are obviously other practitioners who work in the same way. What you said is fine for the general model, but that general model has some notable exceptions and maybe when looking at it and precisely picking up some points, the model craft practice involves 'stone makers' career and moves away from that ideal type ...

**G.** I don't know if you saw the work of Phoebe Anna Traquair this morning, that collaborative practice occurred with the enamelling pieces, and the work was done by somebody else, and there was a clear delineation between the aesthetics that Phoebe was able to generate and the crassness that occurred ...

**S.** Which again occurred later on in her career.

**G.** So do we need to look at these collaborations and see whether a wholeness in aesthetics ...

**MP** I think the issue of collaboration raises a whole lot of interesting questions around 'what is craft practice?' and what are the knowledge and skills required for successful collaboration? I think more so than actually that, ... catching the development of someone like Jane Harris she describes the move that she made from going from a textile maker doing everything herself, towards as she describes it, more a film director where she works with digital technicians on huge ambitious

digital projects, she's actually a project manager but remains in control of the aesthetic vision of the project.

**G.** That's the difference between craft and design.

**S.** The concerns I have about certain collaborations, because often I think that collaborations are put forward as a way of extending or developing a particular discipline, for me, it often means a loving of a what it is that's quite unique about it. Someday, you find it a lot more among the discourse, where in research terms they'll often talk a lot more about frames and criteria in fine art or whatever into design or craft to evaluate things, so there's that element of those kinds of collaborations I have some concerns about them.

**MM.** Me too. I think this whole conversation about collaboration is interesting, because I wonder if we're slightly held up on the notion of what the individual exactly is in the middle. If you think of your self as being a ... well it was interesting this morning when Louise was talking about how she needed (define or) find the space to engage in that conversation. Now that immediately collaborative within yourself, if you see what I mean, and the one thing that has always interested me is the way that different areas of knowledge inform each other. Now the task of informing that within you, or you may need someone else in informing that process, just depending on what you happen to know and what you don't know, so maybe if we think of our own individual knowledge as individual craftspersons, artists whatever we want to call ourselves, or scientists for that matter, as intrinsically having a collaborative element within itself, even if it does not go outside of itself, and then any further collaboration in that context, then maybe we can have a continuum ...

**S.** So often ... having that kind of experience, and I appreciate what you are saying about learning from other people - learning through relationships,

**MM.** Sure but ... um ... there's definitely a key point of control here but that's different from saying that there's no collaboration.

**S.** Yeah.

**G.** Just looking at the products that arrive through processes, you say Mike that there is no deterioration in the product in that it doesn't move from craft to design.

**MP.** No. Can do. Lots of laughter. It's all very fluid. I find in Jorun Veiterburg's 'Crafts in Transition' very helpful. That first chapter ... where she is describing craft in a creative world that forever meant crossing boundaries, and one therefore is focussing on that issue of definition. Now her concentration is that the ... what's the shifting boundary between art and craft, and all the difficulties and dilemmas about ... I just try and avoid that trap, I'm more interested in craft and design. I think it is almost impossible to talk about craft in terms of the output I look at it more in terms of the process the craft ascribes rather than the output. The output can be ... art installation?

**G.** Well ... interesting ...

**MP.** Well, if you look at Caroline Broadhead's work, That's fine art installation.

**G.** We call it craft, you see.

**MP.** Well, it's using functional objects as the vehicles, but conceptually, I see no difference between that and Tracy Emin

**MM.** Well, ...

**MP.** It's using a different language but it is communicating on the same level. That's my naive view but then I'm not ...

**MM.** No, no, no, that's fine, I'd back you up on that Mike. I mean, this morning we were talking about Phoebe Traquair ... and I'm very, very happy that Phoebe is being ... in terms of fine craft, but the way, in my career, that I've approached her is

in terms of Key example of Scottish Fine art, I mean there are terminological flippages that in a way we simply have to make and not worry about. As long as we know that they're there, that's the important thing. And then, Liz Cumming, its wonderful having her here, and I mean she's dealt with Phoebe Anna Traquair in the same way, but she's incredibly happy to come and talk to a group like your own in a pure crafts context. But it doesn't mean that she makes Phoebe out to be a great fine artist. (people talking over each other - difficult to make out what each is saying)

**G.** So in your project you're looking at the craft of Fine Art. It has become an issue within the work that you're doing...

**MM,** Well ...

**G.** ... picking up the generic under laying of the understanding of craft.

**MM.** Well, yes, but I'm wondering just how important that point actually is, and whether we shouldn't just be aware that we've used two sets of tenants of the same thing without too much problem. Um ... but the important thing being that we are aware of the continuum that we are dealing with which very definitely stretches towards Mike's theory which ...

**G.** Well, functional is one end and conceptual is the other. It will be interesting to draw up a timeline and to put all the different nature of practices, not hierarchically, but along a kind of continuum,

*Silence*

**G.** I'm just thinking that functional is my natural starting point. As it moves away from functional – which is the original definition of artisan, – that is original craft. But it is the craft making that is the continuation of the thinking, which is where it's different from design. Because the making in design is the process applied to a concept where the making in craft is a continuation of thinking.

**MP.** Yeah, that's my view, but I come of this not from a perspective of art and design, but in a previous life where I was a Labour Historian with this notion of devaluation of working class culture, it was because of the devaluation of making and labour as an intellectual and cultural activity and therefore this makes it working class, thick and female in today's culture, and therefore in order to understand the development of working class culture and labour movement, you can't do that without understanding the vital role craft played in the development of working class culture. People who had to make things, had to then understand the science and technology to do it. Which explains the development of the Mechanical Institute and Works Education Institute, .... but it developed autonomously often by private patron.

**S.** There's a book by Pamela Smith, an American woman, ... 'The Artisan' I think it's called – I'll bring it in, where she looks at the development of the culture and says it was the artisans that held the knowledge and understanding and the academies and Institutions took over the ownership of a lot of that knowledge,

**MP.** And at the same time if you look at feminist art history or feminist history , you've got a lot of craft – the subversive stitch book, and exhibition – you should really explore that, so you've got disenfranchised cultures and social classes which are disenfranchised because of that thing which provided them their uniqueness and intellectual strength and culture in making things. And it's THAT which I find particularly interesting, so I think OK so that's craft, and that also determines a tradition within Art Schools, which tended to be feminized, tended to be marginalized, tended to be undervalued. And that kind of explains that. And I suppose that's too crude a political view of it ... so for me it's the making thing which is absolutely vital to define what it is.

**G.** Listen to what you said. Making is inseparable – and it came up this morning again – to the political, cultural imperative of craft and how they move. True, looking at the theoretical perspective, or looking at craft, it's almost impossible that they can be conceived in isolation. They have to be framed by an understanding of theory, of history, of practice, ...

**MM.** Well, just picking up on what Mike said and what you said Georgina, We're talking earlier on about the Morris and Mackintosh group and all the rest of it, it always involved immensely that ... fact that the great period of Glasgow art and design comes out of precisely this .. it essentially comes out of the shipyards, the only analysis of it is in terms of the wealth created by the bourgeoisie art brothers. So it's not that at all, it's the fact that everyone had a technical drawing background, it's the fact that everyone understands the nature of geometry, and there's so much attention there. I didn't realise that you had that background Mike, but that's something that ..

**MP,** I mean it's absolutely fascinating. I used to live in Stoke and the same thing – when you read history of ceramics, it's (lots of noise and unintelligible words) .. it's generation after generation of people that are teaching and handing on these incredible skills.

**MM.** Exactly.

**S.** It was the continuity of tradition.

**MP.** Yeah!

**MM.** and of course underlying that, which actually fits in with the skills and the fine art side of it, is the awareness of classical geometry which is crucial to both.

**G.** OK I'm going to put something to you. We were in Catalan in Barcelona, which is a culturally exclusive part of Spain. It has a similar relationship to Spain as Scotland has to the rest of the UK in that it has this cultural identity within the whole. We were looking at the work of Gaudi and Mondrian. The thing that came screaming through was, their vision rose as part of the cultural landscape of their country in that Barcelona was the centre of tile making. It has a history of tiling and the skills, the artisan skills that were endemic throughout the culture were actually fundamental through the flowering of Gaudi and through Montanan. Now do you think that the basis of craft skills, artisan skills, whatever term you want to use, within any given culture, actually are the foundation of craft and development of the art which is developed through the intellectual perspective?

**MM.** I'm not sure that we can say hard and fast that that is the only way ... but certainly it's fundamental and certainly the whole arts and craft development in Glasgow in particular comes to mind. But in a smaller way I'm sure that one can do an analysis of Dundee. Actually years and years ago I wrote a very short piece, I've no idea where it is, on ... basically punching up analogies between Gaudi, Mackintosh, Frank Lloyd Wright, and also Geddes – Geddes being the only one who wasn't a practicing artist – but they're all roughly the same age, except Gaudi, Gaudi's a bit older, I think he's 1830's but Barcelona is very, very interesting because of it's very, very powerful cultural heritage combined with it's strong industrial heritage, and it's obviously something we can look at in our own context.

**G.** It's a good comparison isn't it.

**MM** Umhm.

**G.** Well, we'll have to see that one ... it is worth knowing

**MP.** Sheffield silver, it all arose from the 17<sup>th</sup> Century and having all that water power about and they built around that and the industry grew, again you look at West Yorkshire and textiles, so I think that those localized skills, ... and I guess,

indigenous skills – absolutely fundamental – and also the geography ... the renaissance with all that marble laying about. I guess that had something to do with that ...

**G.** So the natural resources of an area are having a pretty fundamental influence on creativity

**S.** Yeah, that shows the relationship between the identity of an individual and the identity of a place.

**G** I'd like to move on to the personal visual language. I'd just ... keeping in mind those who have extended their practice to collaborations, or partnerships or co-operatives or whatever, the one thing that we have absolutely confirmed while we were in Barcelona, without question, it's the most important element of any crafts person is that individual vision. The ability to see something new from something that already exists. If you look at Phoebe's use of sewing – traditional stitchery, embroidery, you know ... most people would regard that as not having the potential to create great work. People have been battling against that for centuries, that somehow some people have the ability to turn an ability like that beyond the craft into something that has the spirituality we were talking about this morning. Gaudi's cathedral, .. I mean, the interesting thing that he only died about a hundred years ago, but they haven't tampered with his vision at all. The building has survived all these years. What happened is that contemporary techniques and technology have enabled that vision to have greater clarity now than the traditional skills which tended to muffle the voice. Contemporary technology is allowing the trendiness, the real articulation of the vision through cast concrete rather than building with ... you know .. putting rubble together which is what the original towers were built with. It was very clear that what sang above all else was personal visual language. Is it that? Is that the predominant end to any person's work? Irrespective of how they carried it out, what materials they use? Does it transcend all else?

**MP.** I don't think it transcends the rest, but without it, it wouldn't be craft.

It's interesting – while other colleagues are collecting their thoughts – we did this survey of 350 craft graduates, and one of the things – in '97, '98, - of the employment pattern/destination of craft graduates, the jewellery students from Duncan of Jordanstone together with six other universities across the UK, we tried to find out what they were doing – that's an interesting story in itself, and then we asked them to reflect upon the skills and knowledge they felt they had gained from their education they thought was most useful to them. We thought in advance that probably the things which would come out on top would be creativity, or ... you know ... and the two things that came way above every other skill was independence and determination. So we characterized this in our report as determined independence. A real strong sense of motivation. – a motivation of a personal vision. I mean you can't have vision without determination. Vision implies that you have the motivation, the impulse, the drive to make that happen. And I think that's what within craft education, we do. I've had a number of discussions since – you know go on line and go 'fine artists' and when we followed this up with telephone interviews, a number of people without being prompted, came up with this thing ... quite a few times we had to learn that really, really hard skill, and do it again, and again, and again, and again, until you master it and then you never have to do it again. But actually it was the point of being actually able to learn something before you were able to move on. In fact the person that is the most articulate about this is Tracey Emin. In a radio interview about three years ago, when the head of the ICA had said that Tracy Emin's work was rubbish, and Radio 4 interviewed her, and there was this sparkling, erudite, articulate

view of the value of craft in fine art education; and she went through all these crafts she had learned throughout her fine art education, and finally she said 'the most important craft they taught me in fine art education was that once I had learned all those crafts, I didn't have to use them again'. That is such a wonderful definition of the craft of fine art.

**G.** But you still haven't answered my question.

**MP.** Could you repeat it?

**G.** ... about the pre-eminence of the visual language.

**S.** I was tempted to do a PhD on defining what you mean by 'visual language'

**G.** Well, the personal ... visual .. that's generic ... but the individual visual language that any person generates through the practice of their work, the visual journey that they follow.

**S.** OK.

**G.** Is that the predominant element, the driver, the thing ...?

**MM.** I don't know whether it's the driver, but it is the identifier. I mean it's the way you make sense of ?? for sure. I mean it doesn't matter if you are looking at Titian, or Picasso, or Gaudi, you know it's a Picasso, you know it's a Gaudi obviously there are fuzzy areas around the edge, but I mean that's the key thing, ...

**S.** a way of identifying or interacting with it?

**MM.** I'm not sure what I'm saying, um ... it's an identifier, I wouldn't want to take it any further than that.

**G.** Well, that's looking at it quite detachededly, because it's ...

**MM.** Well, I don't really think so because that's how you pull yourself into the work, you know. And in fact for someone who is not the creator of the work to be able to identify quite quickly that he/she, Titian, or whatever, ... it actually means its engaging ...

**S.** I loved the way earlier was able to look at that painting from ... Corpus Christi, and (laughter and noise)

**G.** So what you're implying is that ... um ... the viewer, uses the ... individual markers, the markers the individual has developed, or their visual persona, as a means of identifying them or their work and then going in at a much deeper level.

**MM.** Um, I don't really know what I'm saying here quite honestly, but the ... the ... I mean it maybe that we as human perceivers, who probably use certain levels of trends – not always but that could be true of cultures ... um, it maybe that we begin to act on a very deep level almost immediately. I think very often we do, which is very interesting. Maybe that's what you are talking about when you say that something has a real impact on you.

**S.** Often there is something in the object that as you say, you're attracted to, or draws you in, almost as some kind of relationship, I talked a bit about it in my thesis, this notion of alignment. Pieces are not alive as you and I are, yet I still get that sense of excitement when I walk into an exhibition and I see a piece that totally captivates you or give you a real thrill, it's very difficult to articulate – very difficult to put into words. It's hard to define a visual language

**MP.** Is it not simply beauty?

**S.** It could well be.

**g.** Define beauty Mike.

**MM.** It's a mathematical content

**S.** No, No that's not it! Definitely not. I would argue with you on that one till the cows come home.



**MP.** The definition of craft, that I've been working towards over the last few weeks has been 'the application of knowledge, skills and understanding through making in the pursuit of beauty and the discovery of beauty.' In this book is an essential chapter on beauty. I think the 1990s will be seen historically as the point in history as which suddenly fine art and design woke up to the idea of beauty. 'Beauty OH, trivial aesthetics!', but what about comfort, what about functionality, what about user aesthetic? Now you find the 'B' word being used far more in the fine art community than it's ever been used before, and suddenly designers are falling over themselves ... you know now there are beauty research management, but you know, we've been quietly getting on with it, in the craft community, it's what they do.

**G.** So what do you define as beauty ...

**MP.** Well it's a bit like God, you can talk about it for all eternity and not nail the thing down. You know, beauty are those qualities within something .. and actually they're almost ... non definable qualities, ... that create a sense of enchantment within a piece, and a sense of attraction for the viewer, and those qualities are culturally determined and defined. But it's a sense of enchantment, attraction and actually being able to provide a sense of relationship with that object, and creates a sense of intrigue, I believe it gives you a different emotional feel from it. And it isn't just that soft blanket or narcotic, not devoid of thought, quite the opposite, actually using intrigue and attraction to create a dialogue with the viewer.

**G.** When you as the viewer, looks at a piece, and you have that relationship that transcends into you ... gives you a response ... what happens within you as the viewer? Is there an internal dialogue that seems to begin? Do you have this one to one with yourself? Is it a spiritual response? How does it resonate with you?

**S.** Sometimes I think it can be as basic as a desire. You want something. You don't analyse it to any great degree. It's a very direct emotional response. Is it a spiritual response? I would say to me, the impact is strongly spiritual.

**MM** For me it's kind of expansive. And I need to do a lot of thinking about the relationships between art and science and all the rest of it, but it's definitely not a question of aesthetics on one side and oddly enough one of the easiest ways of looking at beauty and analysing beauty is scientific. The scientists, they really think about this. One of the wonderful things .. there is a wonderful article in one of the scientific American magazine from the early 60s, by the physicist Paul Durant, and it's talking about Schrödinger. And Schrödinger is trying to come up with an equation that's really, really beautiful, but unfortunately it doesn't come up with the evidence, so ... and this is the moral of Mr Durant's article, they find out that the evidence isn't taking something into account, and Schrödinger had to publish a revised account that wasn't so beautiful. The actual equation was in fact the real one. And Durant's argument was that it was more important to have your equation beautiful than to have it fit the experiment. And if you can understand that beauty it has the quality to expand.

**S.** Expansive in that it takes you out of your narrow experience. Yeah.

**MP.** Francis Crick was asked by a journalist, what's the most significant thing about your discovery about DNA? And he replied, 'That it's so wonderfully beautiful!' Scientists very often use the word beauty to describe a discovery or work, and craftsmen do that, and now artists are beginning to do it too. I think there's a difference though about ... desire, The design intuitive is all about creating desire. Well, desire and beauty are completely different things. One is trying to seduce someone, and one is just there! And actually there's a terrible confusion if you think

an I Pod is beautiful! Yeah, an I Pod is a clever design and it's very sexy, but it isn't beautiful. It doesn't fall into any definition of beauty that I'm aware of.

**G.** Well, one is an empty vessel and one is a full vessel.

**S.** If you use the analogy of food, a MacDonald's meal has virtually no calories whatsoever, as apposed to the vegetables that have been grown carefully in your own garden, then lovingly prepared, and is incredibly nutritious.

**G.** Listening to all of you the word Purity alongside of Beauty comes to mind. Purity because it is a 'wholeness of thought' Something where there are no broken or jagged bits, an enhancing of vision, a world you can enter. We are not talking about anything that is deformed or contradictory in any way. There's a symmetry to them. Our next discussion we're going to take up the question of aesthetics. I'm going to move you on again.

**G.** One of the most important aspects of craft is that it doesn't conclude. It's an obsessive journey through life. No craftsperson will ever claim to have made their finite piece. If they every achieve that finite piece their life as a craftsperson is over. They will never, ever pick up their materials or tools again. And that's something that they all say, that it's a pursuance of an ideal a sort of somewhere over the rainbow. Is that evident in their work or do you find the work has a greater wholeness about it?

**MM.** I think that thing that defines the good artist from the not-so-good artist or craftsperson, is that there really is a onwards, which is crucial.

**G.** That cumulative knowledge is getting better and better and better?

**MM.** Yes it's crucial. Yes and it is still moving very fast actually at the end of their lives! Often the best work is the last when artists are old and some aren't even finished.

**G.** So maybe they have become so fluent in their language they are moving faster.

**S.** It's both the maker and the object moving together that kind of formed more of a whole, It's difficult to think of all this developing criteria, One of the essential elements of good craft, is that essential connection between the maker and the object and potentially between the environment as well, and you find it hard to differentiate between the relationships. . In design you can quite clearly create something that is quite separate and divorced from you. Stand alone or whatever object it might be. But in craft, there is more of that intimate connection between them.

**MP.** We have to differentiate between different types of craft practices and different types of materials, OK there's a notion that fine craft begins with artists, craftspersons that go through college, and quite a few craft makers who peak at their 20's, and then drop out of craft altogether, some people go in and out, some people don't want to be economically tied to their craft (and so have another source of income) because they think it will compromise it. And then there are quite a few people who struggle on and it's complicated because we live in a very aggressive economic system that chews up, burns out, spits out creative talent,

**G.** but that's in industry,

**MP.** Yeah, but we're now looking at fine craft careers that are actually very short term.

**G.** But why do we need to?

**MP.** Because in all creative practice, we see it in music, in design, in fine art, The young British artists, apart from the Damien Hursts .. (loud voices and talking over each other ) ...

**S.** older people moving away from a career in craft, ... attract a very high proportion of people that say 'I'm sick of the consumerism, I'm sick of the mill, I'm sick of being

a cog in a machine that's turning out trash for the consumer, I feel abused and mistreated,' and consequently are moving to craft because they see it as a way to take control of their life, ... not that they think they are going to make a fortune in becoming a craft practitioner, but because they see it as a means of unifying lots of different strands of their life and creating a more whole and meaningful life for themselves.

**MP.** I agree with you. There's a new thing in Craft that is continually looking at, 'what's the latest thing?'

That's the way the world works at the moment. We are part of that ever expanding cycle. We need to prepare our graduates for that.

**S.** But that is a trend in society. It's very immature. Whereas craft is one thing that can help people achieve a degree of maturity, in their lives and in their practice.

**MM.** I agree with you Fine art has always been a great way to not make any money!

**MP.** There is a small, very small group of people who can make a good living out of their craft, then there is a bigger group I call 'acpros' – academic practitioners who are academics and can practice their craft, and then a huge amount of people who account for the greatest part of the craft community, mostly in third world countries, who churn out things that tourist want – and I find that difficult, but most people work in craft do it at home. But ...

**S.** there is still something that binds all these people, ...

**MP.** The making of something and the question of beauty.

**G.** I'm going to bring this to a conclusion because time is now short, and the intensity of the discussion is deep. I'm going to put it on hold and we're going to come back together, and discuss the aesthetics.

# **FORMAL RESEARCH QUESTIONS**

## **INTRODUCTION**

NAME.....

AGE.....

CRAFT.....

OCCUPATION.....

DESIGNATION (what do you call yourself?) .....

DATE.....TIME.....PLACE.....

## **SECTION 1**

- 1) What was the last thing –visually- that you really looked at?
  - a) What was it that captivated you in it? (Light, colour, narrative, form,)
  - b) In what way did it inspire you?
  - c) Could you draw it for me?
- 2) Does your inspiration normally come from the same source?
  - i) Why is this source important to you?
- 3) Do you feel you are intuitive – in your making and/or thinking?
  - i) What do you mean by intuitive?
- 4) Do you have a natural affinity for your materials?
  - i) Where do you think this comes from? - (exposure, background, 'education')
- 5) Most makers say “I’m itching to make” or “I feel compelled to make”. Do you have this compulsion or drive?
  - i) Where do you think this drive comes from?

## **SECTION 2**

- 1) Do you 'incubate' a project? (thinking and mulling it over)
- 2) How long does it normally take from being inspired to think your project through?
  - i) Can you draw your thinking process for me?
  - ii) Is it important for you to visualize your thinking?
    - (a) Why do you do this?
    - (b) How do you do this?
- 3) Do you immerse yourself in the subject matter of your project? – need to know everything about it, research it, etc?
  - i) When you are thinking out a project, (incubating) do you involve your intellect, and/or emotions?
- 4) Do you talk about it or is it too precious (private) until it is ready?
- 5) Is your 'incubation' process very private?
- 6) What do you look for in someone's work when you are looking for signs of an intellectual (rational/or thinking) process?

## **SECTION 3**

- 1) Do you experiment/prototype/sample?
  - i) At what point do you start experimenting?
- 2) How do you experiment? (Sampling, drawing, photographing)
- 3) With what do you experiment? (Materials, colour, form, pattern, light, texture, imagery, concepts.)
- 4) Is the experimenting part of your inspiration or part of your thinking process or both?
  - i) How much do you think they contribute to each other? (thinking, playing, inspiration)
  - ii) Can you explain that?
- 5) Is this process something you do instinctively, or is it something that has come through experience or were you taught to do this?

## **SECTION 4**

1) How much of your self is in your craft? (Your politics, beliefs, values, background, character)

3) Do you feel that you have something to 'say' in your work?

- How do you say it?
- How important do you think it is to have a message/voice in your work?
- Do you feel that this message is 'readable' by the viewers?

4) How do you read the 'voice' or 'message' in someone else's' work?

4) Do you feel you have a personal aesthetic you try to embody in your work?

- What do you mean by 'personal aesthetic'?

## **LAST QUESTION**

As a professional ..... what was/is the single most important personal quality that has brought you to this point in your work?

## **CLOSEING COMMENTS**

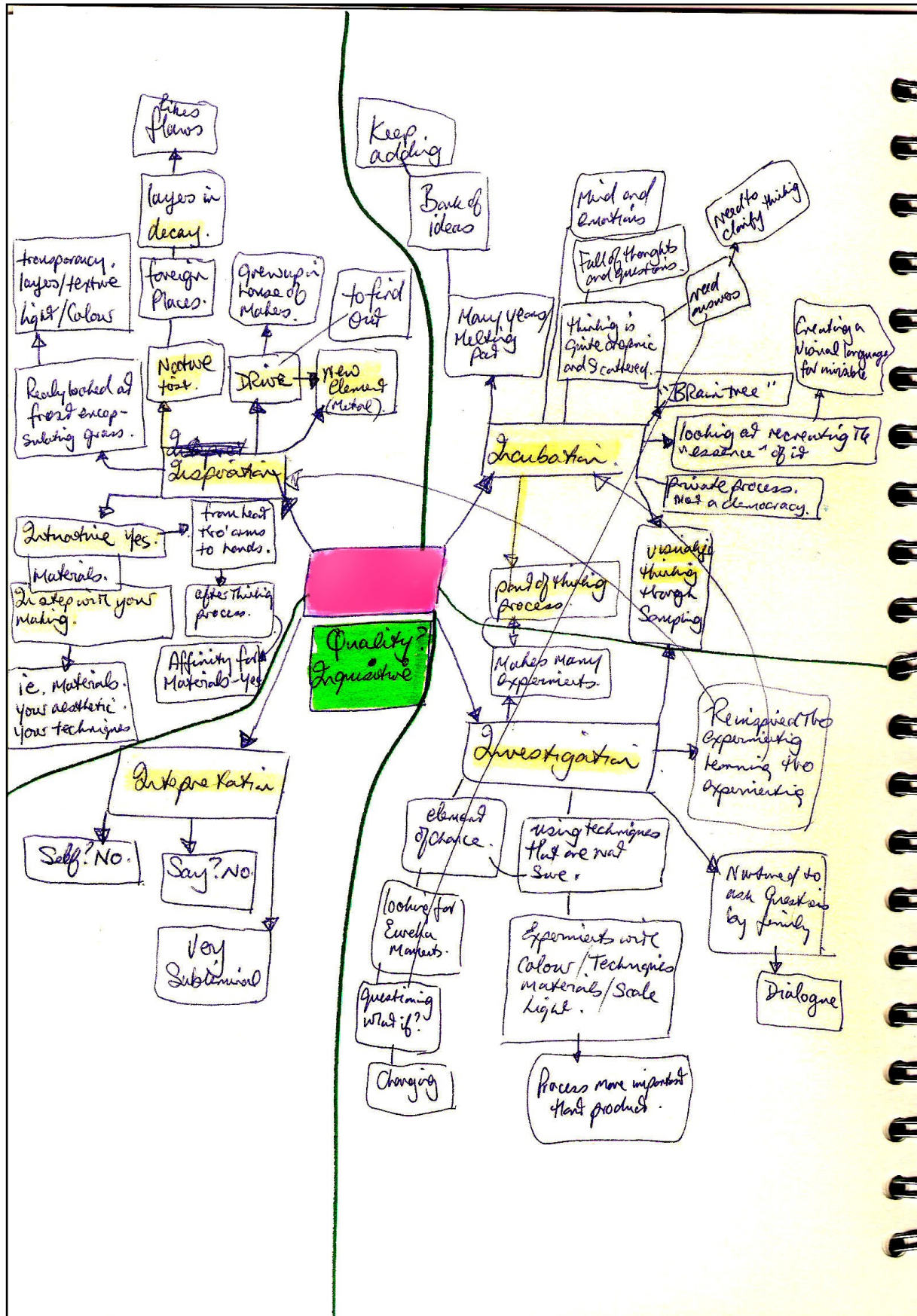
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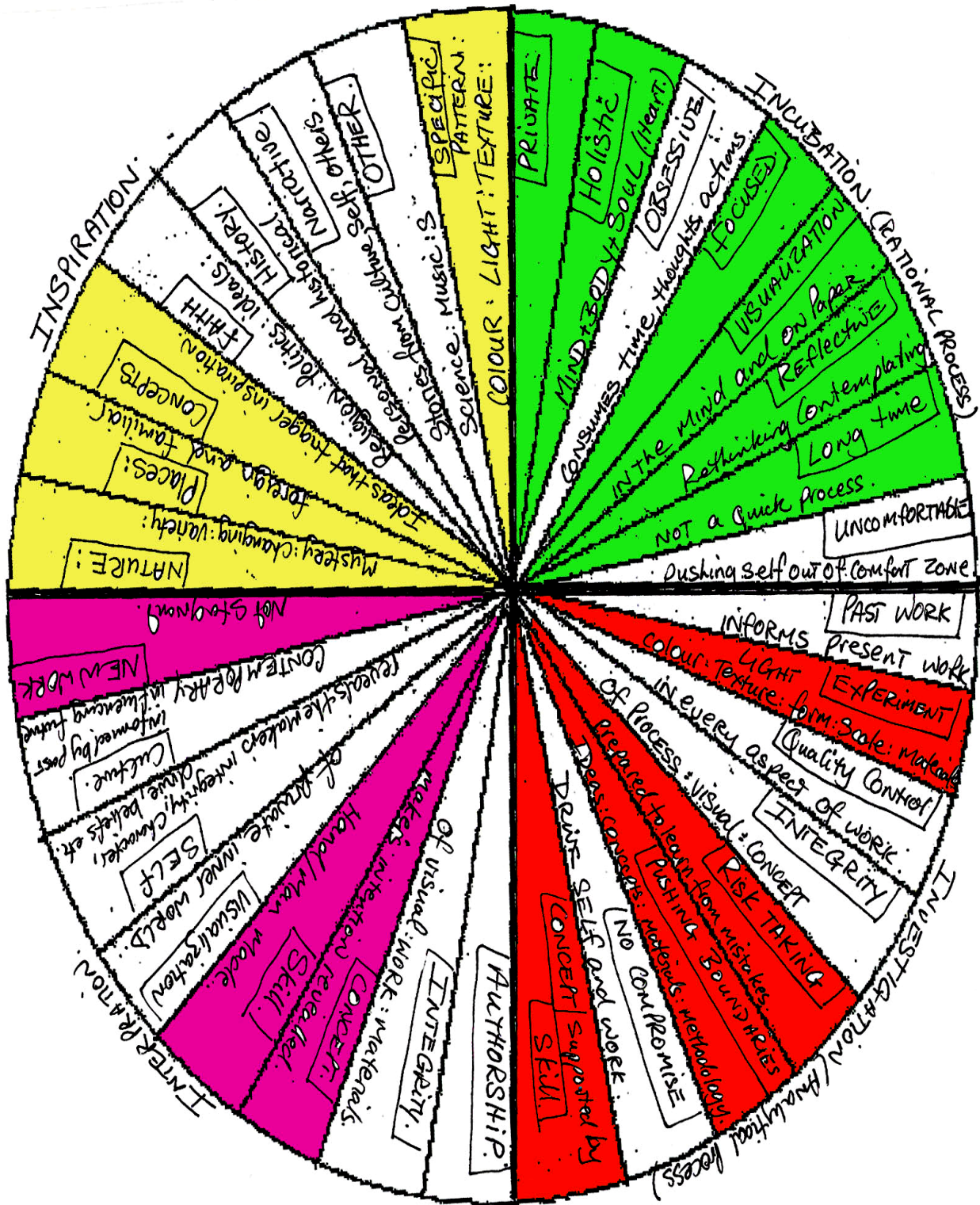
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Thank you.

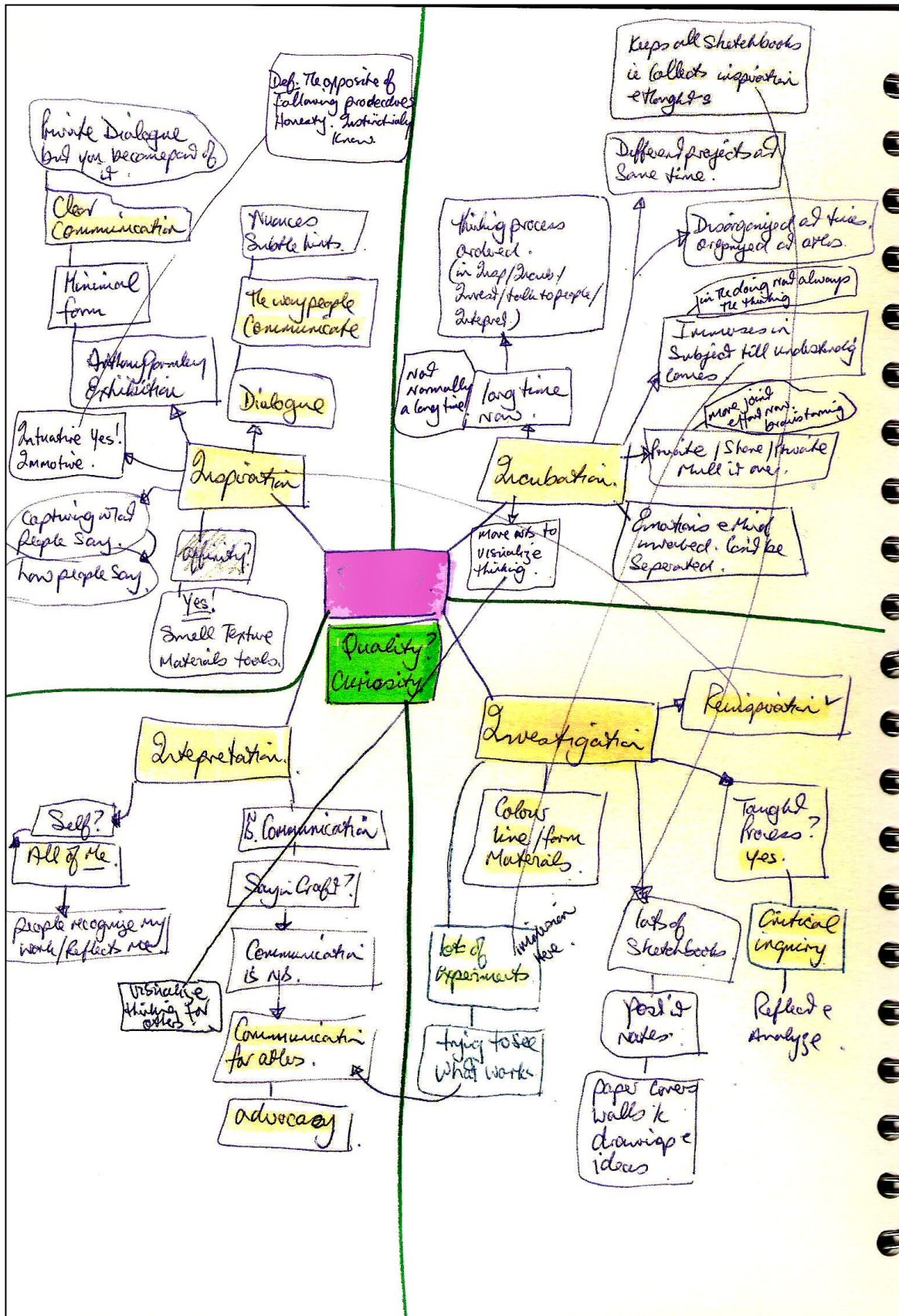


## Visual transcripts of PILOT INTERVIEWS







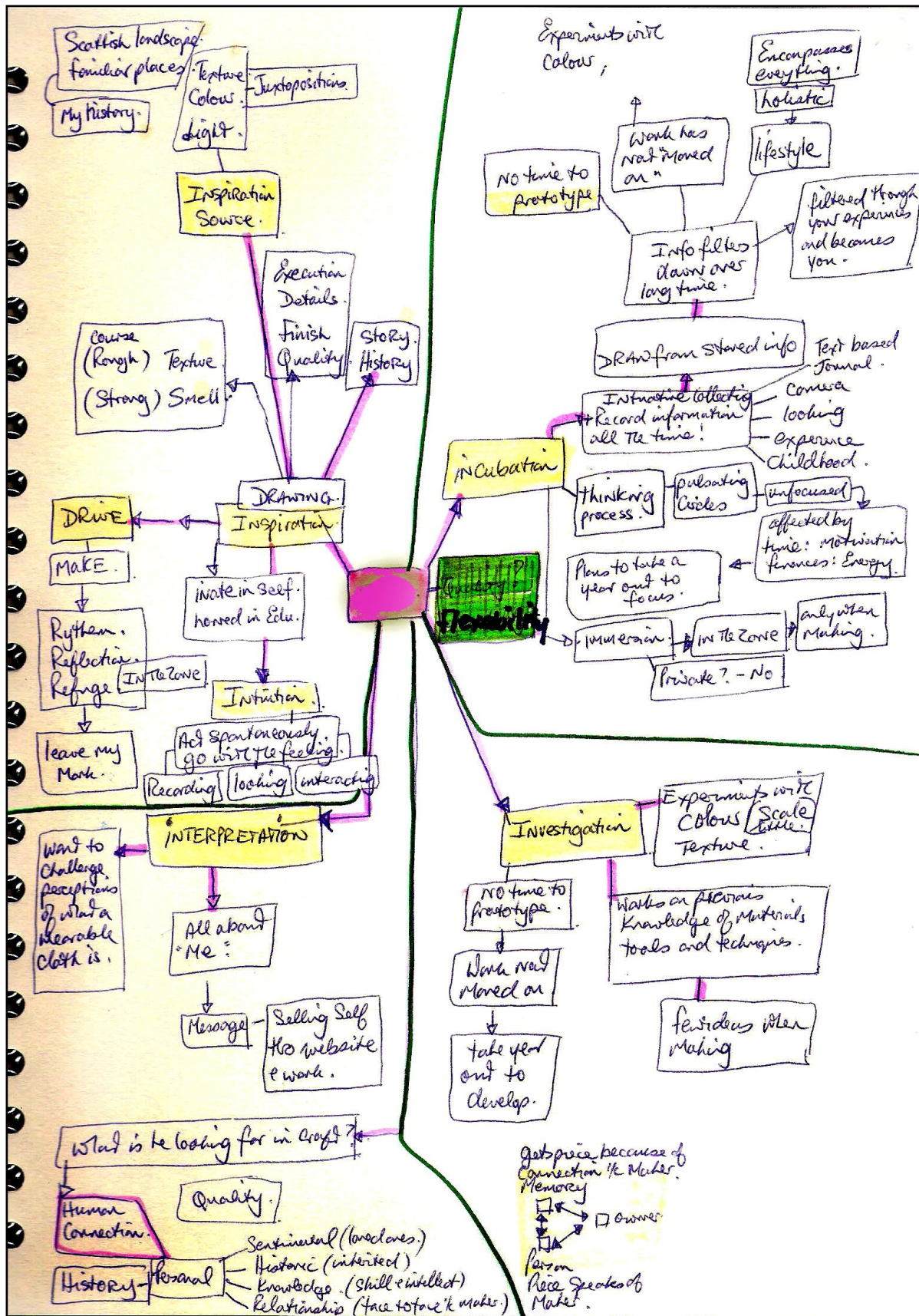


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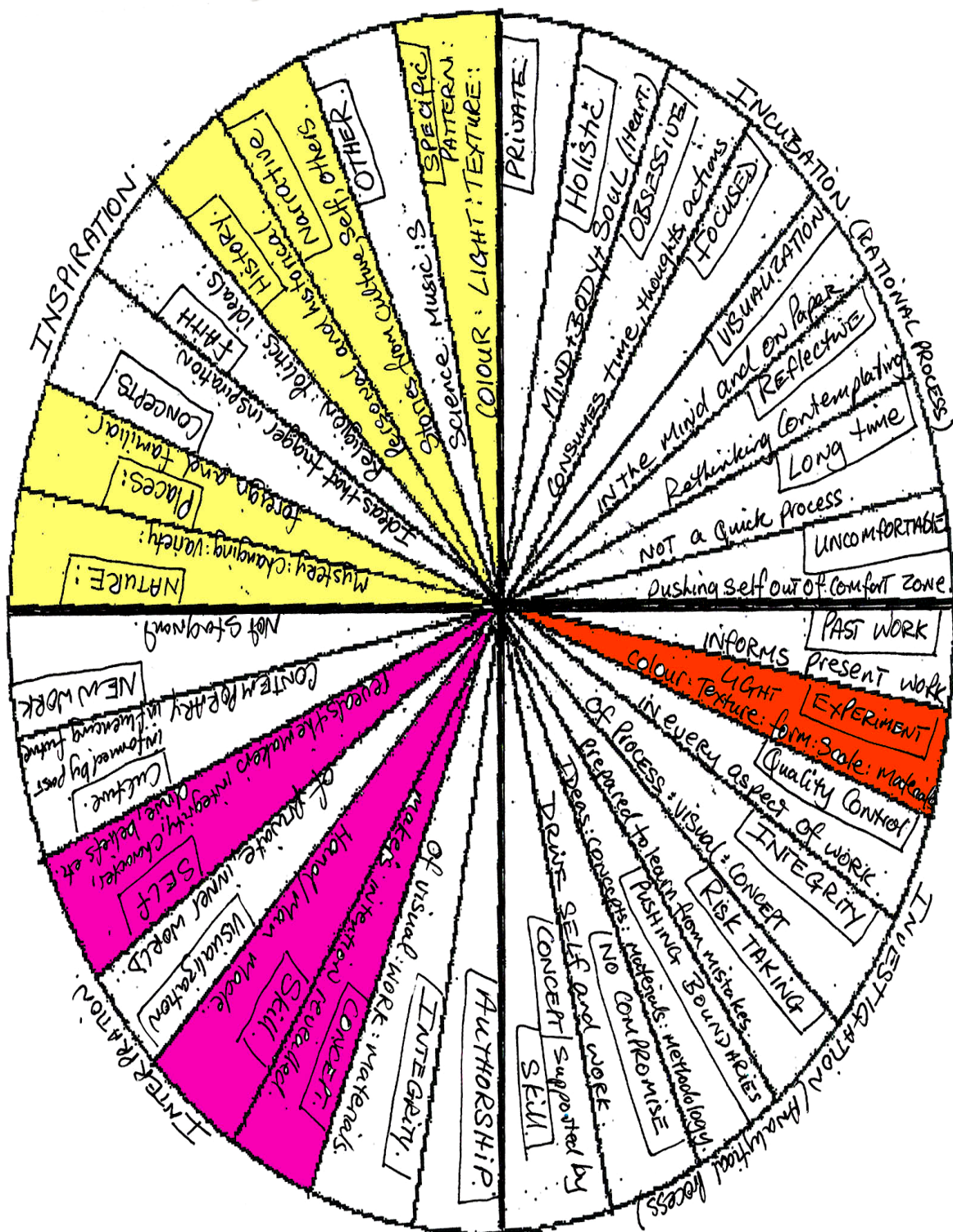






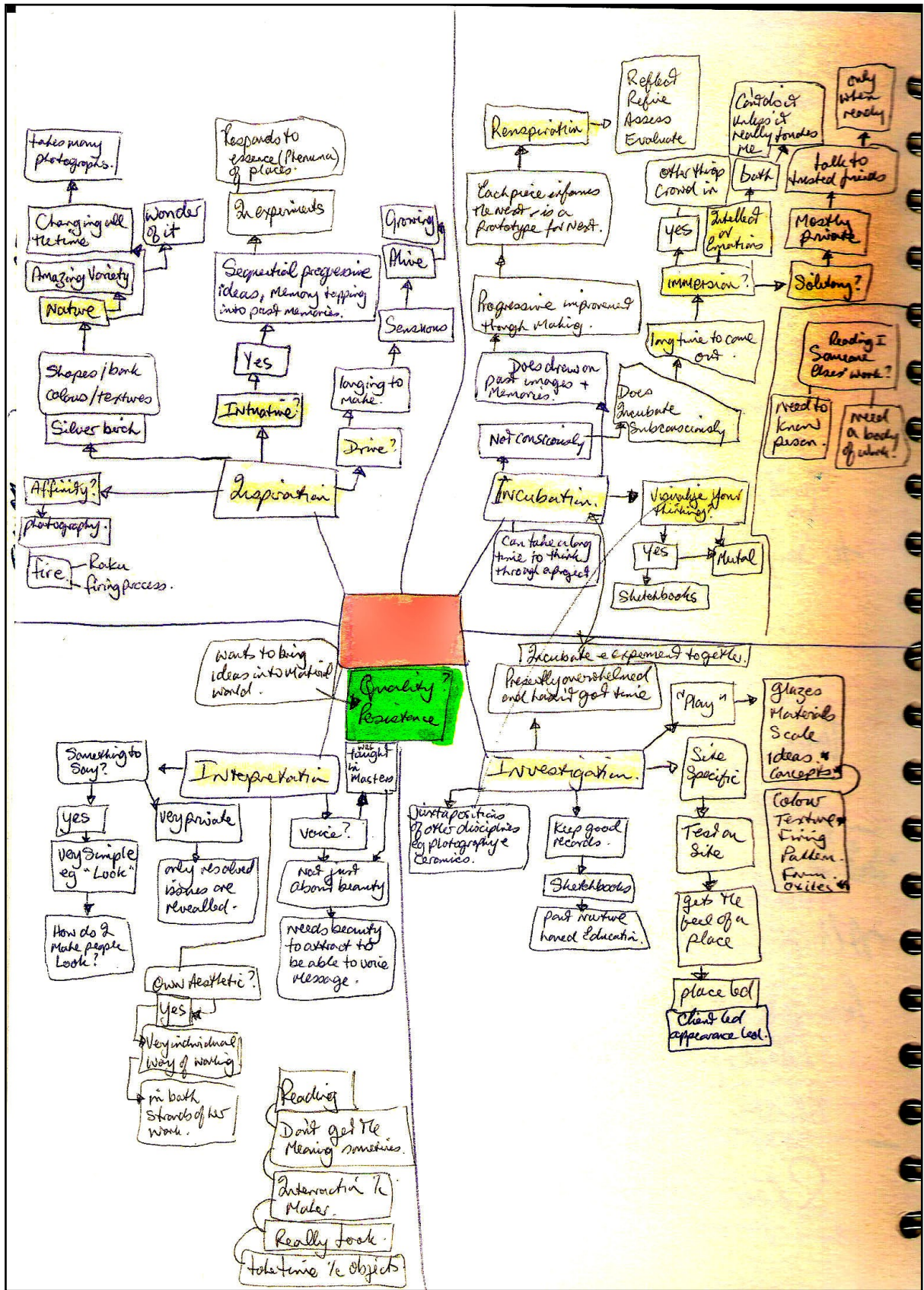
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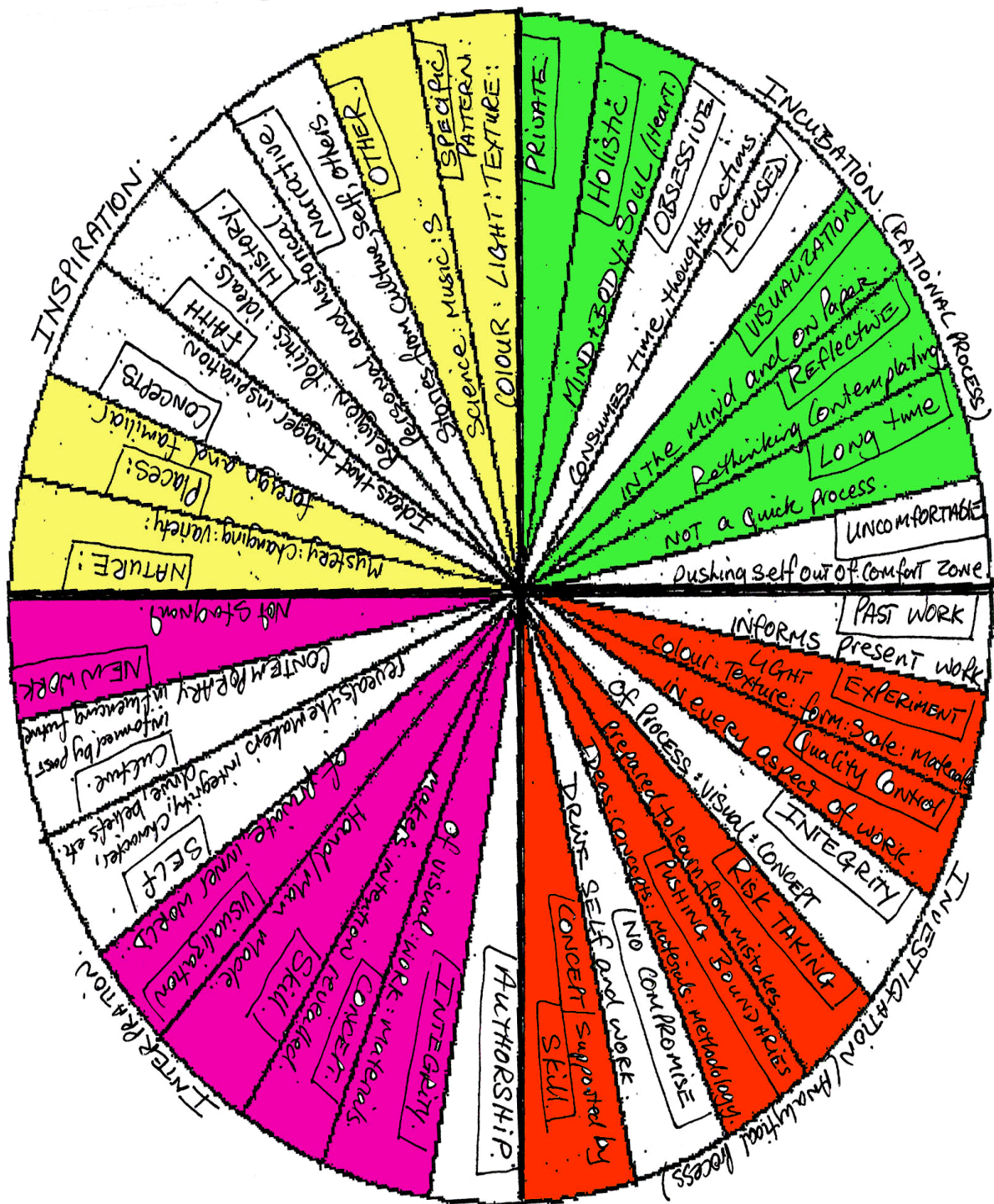
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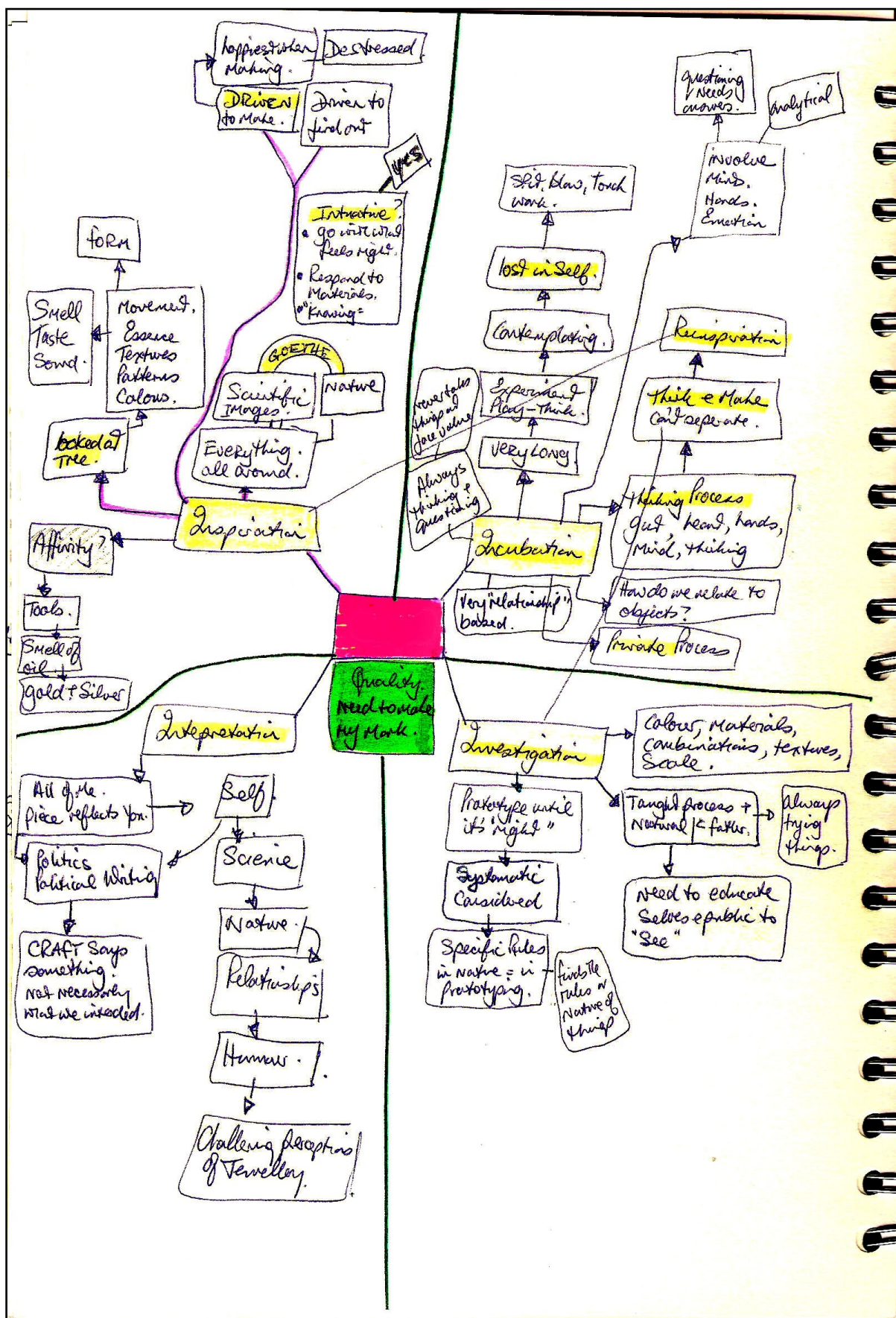




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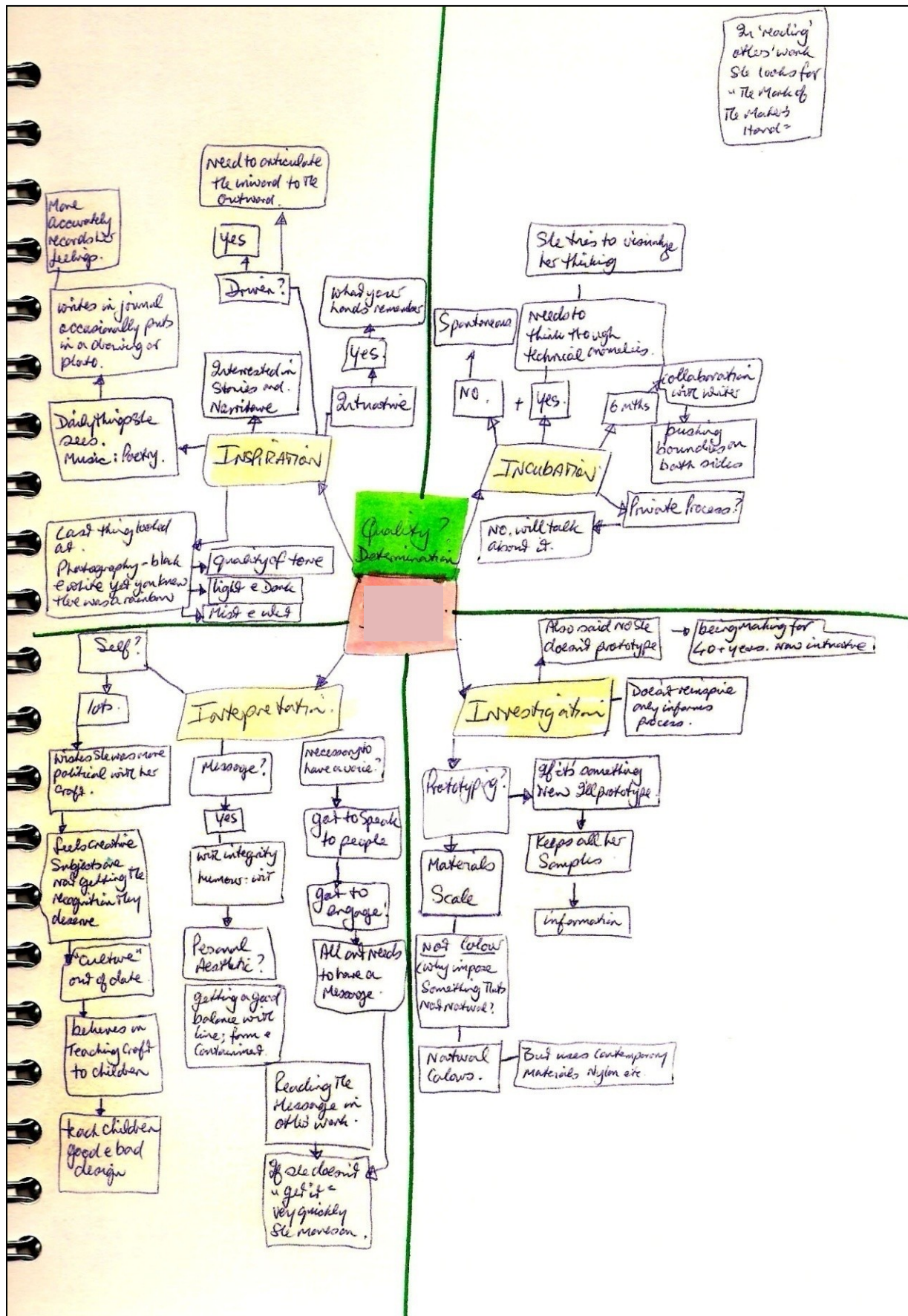




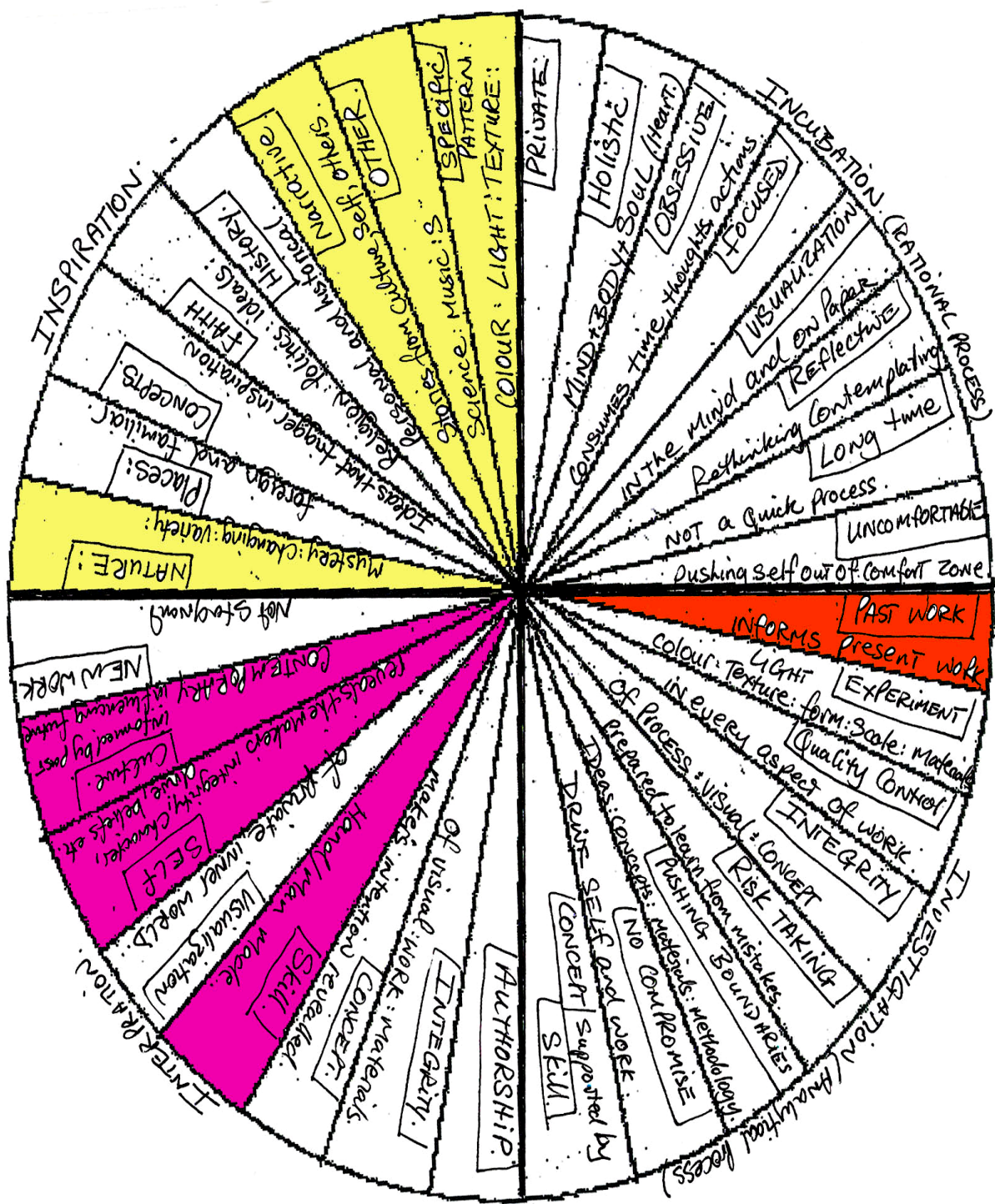




# Visual transcripts of FORMAL INTERVIEWS





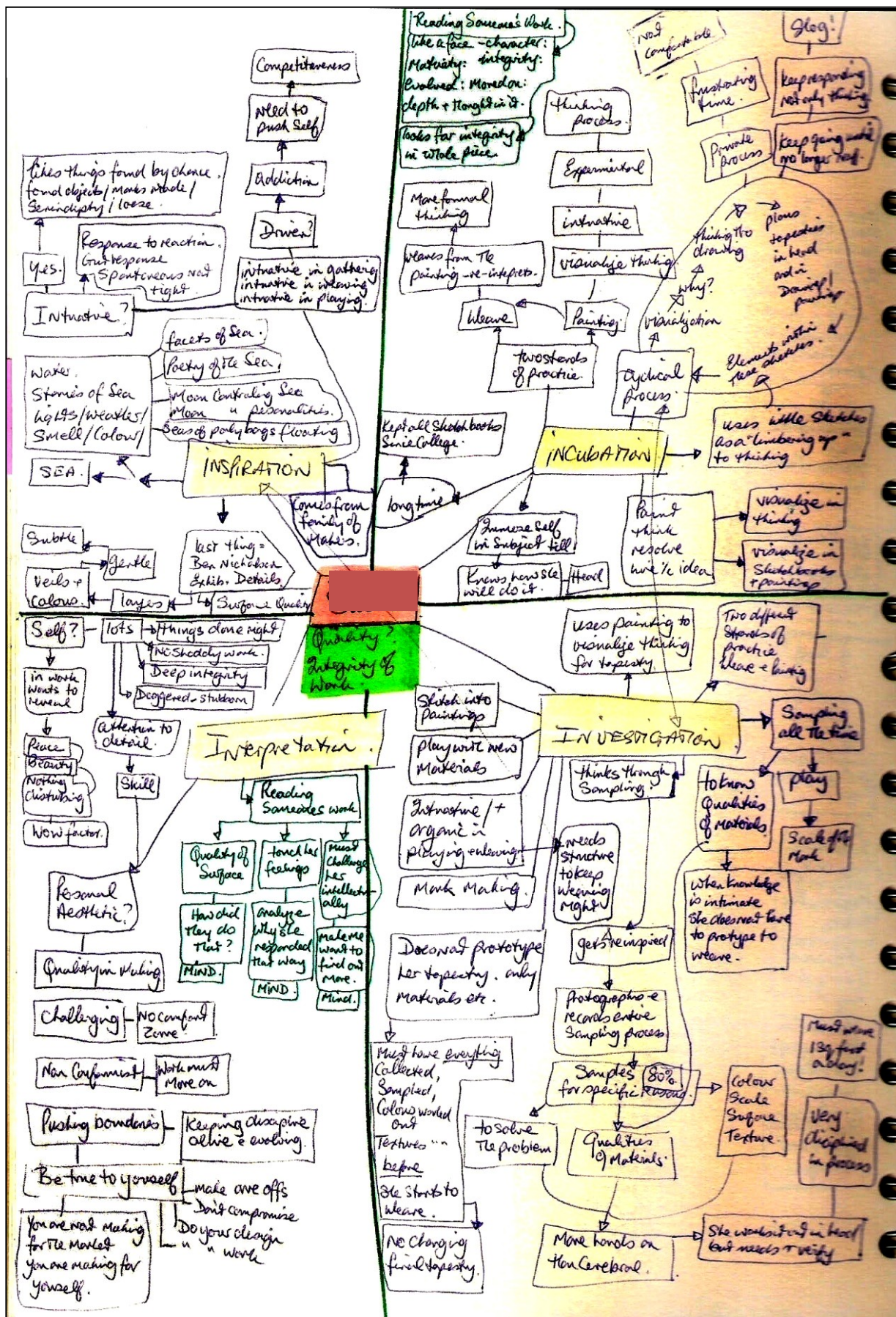


Sub 2



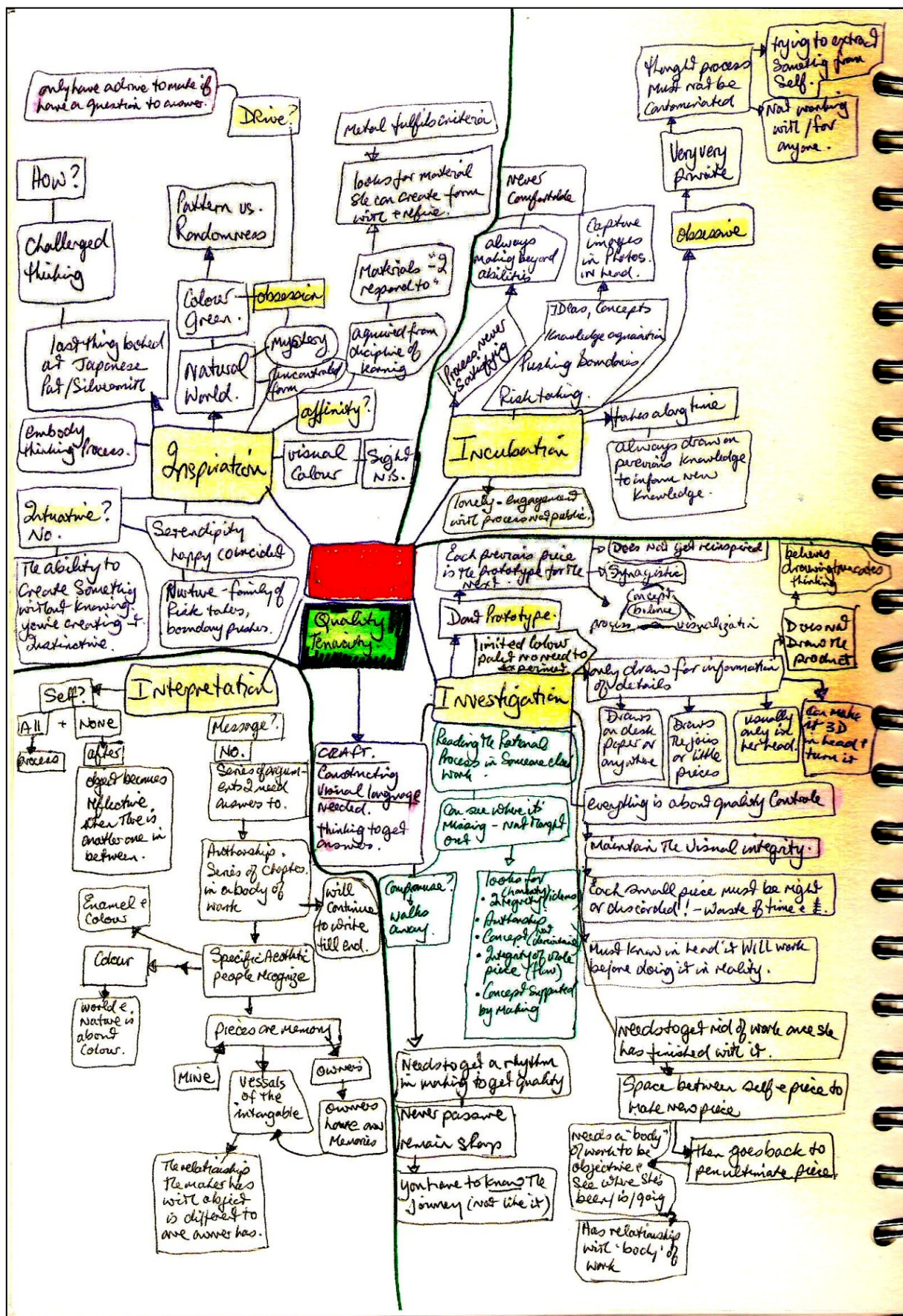






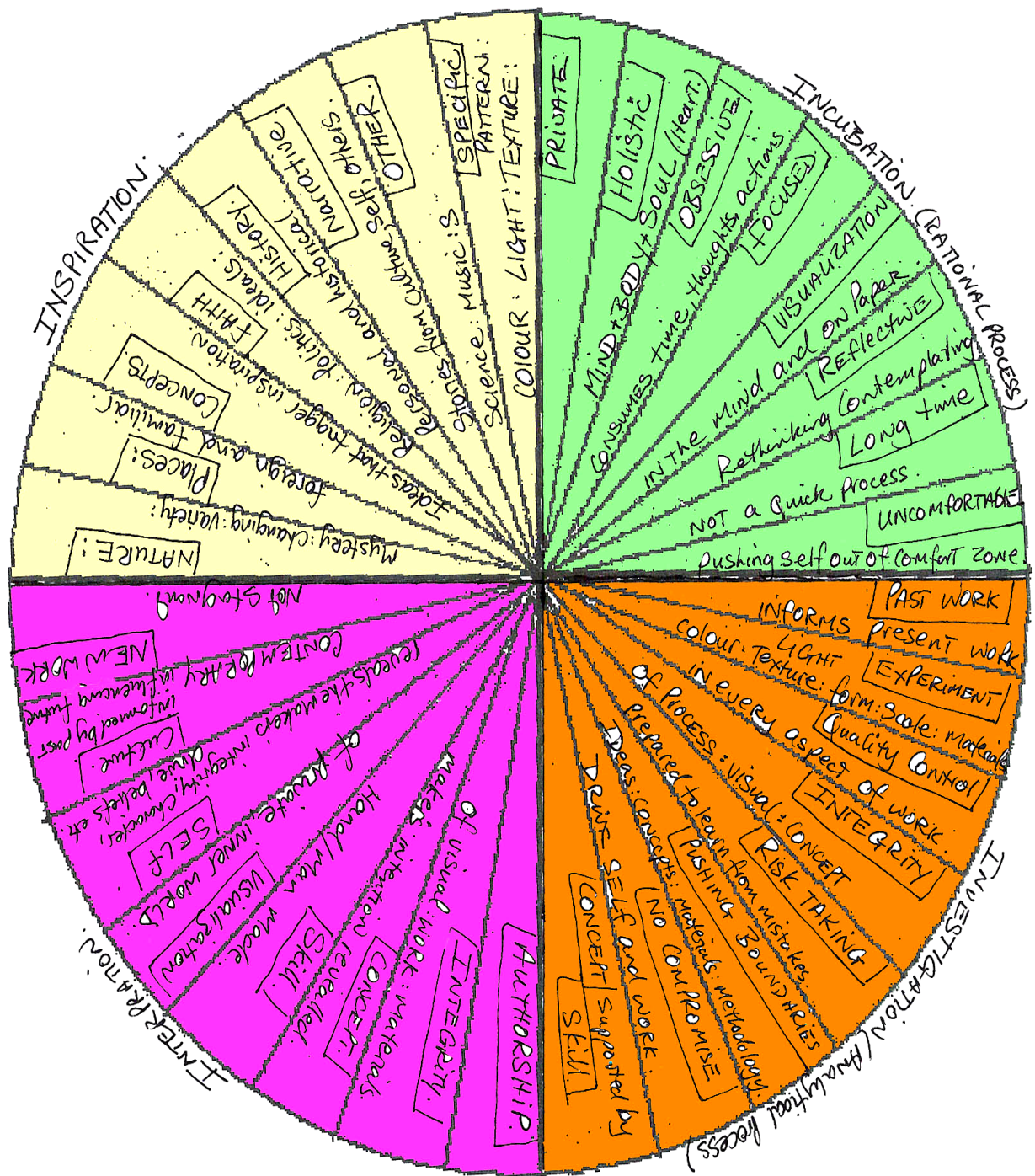
Subject 6





Subject 9





Sub 4,6 and 9

# APPENDIX THREE

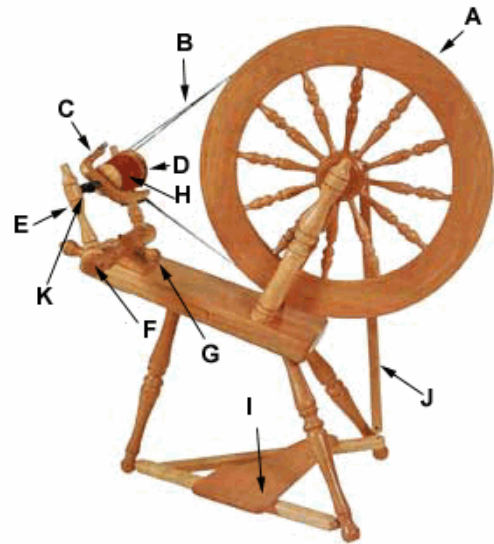
## “Parts of the Spinning Wheel

These are the common parts found on a traditional spinning wheel. The arrangement of these parts may vary from wheel to wheel.

**A. Fly Wheel** - The wheel that rotates when treadling and causes the other various parts to operate.

**B. Drive Band** - A cord that goes around the fly wheel and the flyer whorl.

**C. Flyer** - A U-shaped piece of wood with hooks lined up on one or both arms. The hooks are used to store the yarn evenly on the bobbin. The flyer is rotated by the drive band which as a result puts the twist into the fibre.



**Ashford Elizabeth Wheel**

**D. Flyer Whorl** - A pulley attached to the flyer and operated by the drive band. The different sized grooves on the flyer whorl determine how fast the wheel will spin.

**E. Maidens** - The upright posts that hold the flyer and the bobbin.

**F. Mother-Of-All** - The bar that mounts the maidens, flyer, bobbin, and tension knob.

**G. Tension Knob** - Used to adjust the tension of the drive band by lowering or raising the mother-of-all.

**H. Bobbin** - Rotates on the spindle along with the flyer and stores the yarn. It can operate with or independent of the drive band.

**I. Treadle** - The pedal(s) that operates the wheel by using your feet.

**J. Footman** - The bar the connects the treadle to the fly wheel and causes it to turn.

**K. Orifice** - The opening at the end of the spindle where the yarn goes through to connect to the hooks of the flyer.”

<http://www.joyofhandspinning.com/wheel-parts.shtml>

# APPENDIX FOUR

## RELATING TO NUMEROLOGY

<sup>107</sup>1. You entered: ***john patrick crichton-stuart***

There are 25 letters in your name.

Those 25 letters total to 116

There are 7 vowels and 18 consonants in your name.

Your number is: **8**. Your Soul Urge number is: **8**. Your Inner Dream number is: **9** (Sadowski)

**2.** The following chart is also from Sadowski

<i>month (1-12)</i>	<input type="text" value="9"/>
<i>day (1-31)</i>	<input type="text" value="12"/>
<i>year (e.g. 1980)</i>	<input type="text" value="1847"/>
<i>first name</i>	<input type="text" value="john"/>
<i>middle name</i>	<input type="text" value="patrick"/>
<i>last name</i>	<input type="text" value="crichton-stuart"/>

<input type="button" value="Clear"/>		
<i>name number</i>	<input type="text" value="8"/>	This number relates to how you express yourself in the many outer experiences of your life.
<i>destiny number</i>	<input type="text" value="5"/>	This number is dervied from your birthdate, and tells a lot about why you are here on Earth and what you are meant to accomplish.
<i>personality number</i>	<input type="text" value="9"/>	This number is derived from the consonants in your name, and relates to the practical side of your life, such as career and personal relationships.
<i>Soul urge</i>	<input type="text" value="8"/>	This number is derived from the vowels in your name, and relates to the subjective, inner aspects of our lives.

## 2. "No Need for Numerology Calculator in Finding Your Numbers

<sup>107</sup> <http://www.paulsadowski.com/NameData.asp>



It's quite easy to find your own personal number vibrations in numerology. There is no need for a numerology calculator. In fact you can add up your own personal numbers with ease once you know how.

There are a couple of different methods for adding up numbers in numerology. The most common is the Pythagorean method. You'll simply add up all of the initial numbers, and then add together the results until you get to a single digit number.

### **Adding Birthdays**

When you calculate your birth date number you have two options to choose from. One you can add the month, to the day, and finally add that to the year. Then add the digits in the resulting number until you find your birth date number. This is simpler than it sounds and really doesn't require any sort of numerology calculator.

For example; someone has the birth date 03/19/2000. You'll add the birth date together as follows,  $03 + 19 + 2000$ , to find the number 2022. Add the digits in this number as follows,  $2 + 0 + 2 + 2$ , to find the personal birth date number 6.

The other method that can be used to find the birth date number involves adding together every single digit in the birth date and the digits of it's results until you find the single digit birth date number.

For example; using the same birth date of 03/19/2000. You'll add the birth date together as follows,  $0 + 3 + 1 + 9 + 2 + 0 + 0 + 0$ , to find the number 15. Add the digits in this number as follows,  $1 + 5$ , to find the same personal birth date number 6.

You can easily use either of these methods without a numerology calculator to find someone's personal birth date number.

### **Adding Names**

You'll also use numerology to find the personal number vibrations of people's names and words. This may sound a little confusing, since the only place we normally add letters is in Algebra class! However, there is a numerological chart that we use to assign numbers to letters in each name or word and then we add them together.

Here is the chart:

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

You can easily see how a name can be added numerically by assigning numbers to it's letters and adding those until a single digit is found.

For example; the first name 'Bob' has the numbers 2, 6, 2 assigned to it. Add them together,  $2 + 6 + 2$  and you'll get 10. Add the digits,  $1 + 0$ , and you'll get the personal number 1."<sup>108</sup>

### 3. "Learn Numerology

#### PART II : TRANSLATING LETTERS INTO NUMBERS:

#### THE CHALDEAN NUMBER VALUES

##### Chaldean Numerology

The Chaldean system of numerology is considered by many to be more accurate than the Pythagorean system, however it is not nearly as widely used. This most likely is due to the fact that the Chaldean chart for translating letters into numbers is not as intuitive or easy to learn as the Pythagorean chart.

In Part I of this guide, we discussed how two or more digit numbers are reduced to a single digit. Chaldean numerology differs from Pythagorean numerology because it also considers the last two digit number before you reduce to a single digit (called a compound or double number) to hold some significance. When you are practicing the following exercise you should take note not only of the final number you arrive at, but also of the two digit number immediately preceding that number in your calculations. If this is confusing, please refer back to the bottom of the page in Part 1 for a more detailed explanation.

#### The Chaldean Number Values

The following chart shows the numbers assigned to each letter in Chaldean numerology and is the basis for many numerology readings. To read the chart, find the letter you are looking for and look at the corresponding number at the top of the column containing the letter. For example, the letter A would be 1, the letter B would be 2, the letter C would be 3, etc.

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<sup>108</sup> [http://www.numerologyessentials.com/numerology\\_calculator.htm](http://www.numerologyessentials.com/numerology_calculator.htm)

1	2	3	4	5	6	7	8
A	B	C	D	E	U	O	F
I	K	G	M	H	V	Z	P
J	R	L	T	N	W		
Q		S		X			
Y							

In looking at the chart you may have noticed that the numbers only go from 1-8. This is because in Chaldean numerology the number 9 is considered sacred and is not included with the rest. If, however, when doing your calculations you arrive at an answer of 9 that is fine and it should stay.

The following exercise will teach you to translate letters into numbers. This is one of the most basic components of numerology, so be sure you have a full understanding of it before moving on.

One big difference between Chaldean and Pythagorean numerology is that while in Pythagorean numerology you use the name that is on your birth certificate, in Chaldean numerology you use the name that you are most known by. This could be a nickname, a married name, or just your regular name if that is what you are known by.

To begin with, write down the name you are known by. Then assign a number to each letter in your name. To do that, locate the letter in the above chart, and then look at the number at the top of the column containing that letter. That number is the number you would assign to that letter. Do that for each of the letters in your full name. For our example, we will use a fictional character named John Alan Smith. Since everyone knows our character just as John Smith, that is the name we will use for our calculations.

J	O	H	N	S	M	I	T	H
1	7	5	5	3	4	1	4	5

The next step is to add up all these numbers and then reduce the result to a single digit. Be sure to add each name separately, then add together those sums to get a total for the whole name.

John =  $1+7+5+5 = 18 = 1+8 = 9$

Smith =  $3+4+1+4+5 = 17 = 1+7 = 8$

to get our total:

$9+8 = 17$

This number would then be further reduced to wind up with a single digit number:

$$17 = 1 + 7 = 8$$

This means that in our Chaldean example, John's name reduces to an 8. However, it is important to note that the numbers 18 and 17 also hold significance since they are the compound numbers for this name

## ***Learn Numerology***

### **PART II : TRANSLATING LETTERS INTO NUMBERS: THE PYTHAGOREAN NUMBER VALUE**

#### **Pythagorean Numerology**

The Pythagorean system of numerology is the most widely used form of numerology. This is most likely due to the fact that it is very straightforward and easy to learn..

In the previous section we discussed how two or more digit numbers are reduced to a single digit in Pythagorean numerology. This holds true in every case except with the numbers 11 and 22. These two numbers are considered master vibrations are not reduced. If you come up with 11 or 22 for one of your answers in the follow exercise do not reduce it further.

#### **The Pythagorean Number Values**

The following chart shows the numbers assigned to each letter in Pythagorean numerology and is the basis for many numerology readings. To read the chart, find the letter you are looking for and look at the corresponding number at the top of the column containing the letter. For example, the letter A would be 1, the letter B would be 2, the letter C would be 3, etc.

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

The following exercise will teach you to translate letters into numbers. This is one of the most basic components of numerology, so be sure you have a full understanding of it before moving on.

To begin with, write down your full name (first, middle and last). In Pythagorean numerology it is important that you use your name as it appears on your birth certificate. Then assign a number to each letter in your name. To do that, locate the letter in the above chart, and then look at the number at the top of the column containing that letter. That number is the number you would assign to that letter. Do that for each of the letters in your full name. For our example, we will use a fictional character named John Alan Smith.

J	O	H	N	A	L	A	N	S	M	I	T	H
1	6	8	5	1	3	1	5	1	4	9	2	8

The next step is to add up all these numbers and then reduce the result to a single digit. You will want to be sure to add each name separately, then add those sums together to get the total for the whole name, then if necessary reduce to a single digit. We add the parts of the name separately instead of adding the whole name straight across because not only does the total number for the name have meaning, but each part of the name also has some bearing on who we are.

$$\text{John} = 1+6+8+5 = 20 = 2+0 = 2$$

$$\text{Alan} = 1+3+1+5 = 10 = 1+0 = 1$$

$$\text{Smith} = 1+4+9+2+8 = 24 = 2+4 = 6$$

Adding those totals together we get:

$$2+1+6 = 9$$

This means that in our example, John's birth name reduces to a 9.”<sup>109</sup>

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<sup>109</sup> <http://aboutnumerology.com/learnnumerology3.php>

# APPENDIX FIVE

Permission to include the entire Song of Solomon was given and included at the end.

## “THE SONG OF SOLOMON.”

### שיר השירים,

#### THE SONG OF SOLOMON

##### **An Overview and Summary:**

“The Song of Songs is one of the shortest books in the Bible, consisting of only 117 verses.

The Song of Solomon or Song of Songs (Hebrew title שיר השירים, *Shir ha-Shirim*) is a book of the Hebrew Bible—Tanakh or Old Testament—one of the five *megillot* (scrolls)

The Song of Songs is a collection of love poems historically frequently believed to be symbolic, on the grounds of explicit metaphors for the relationship of God and Israel as husband and wife in the Hebrew Bible.<sup>[2]</sup> Literally in the Song, however, the main characters are simply a woman and a man, and the poem suggests movement from courtship to consummation.<sup>110</sup>”

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<sup>110</sup> [http://en.wikipedia.org/wiki/Song\\_of\\_Solomon](http://en.wikipedia.org/wiki/Song_of_Solomon)



## **“Keys to the Song of Solomon<sup>111</sup>”by Lambert Dolphin**

1. “The Song of Solomon is the love story of a man and a woman. The courtship and wedding, are, however oriental and somewhat foreign to our Western customs.

2a. In the Rabbinical view the Song depicts God's love for Israel his wife. Deuteronomy can be considered the marriage contract.

2b. Many Christian commentators interpret the Song of Songs as a picture of the Church as the Bride of Christ. God loves His only Son and has called out, and prepared for him, a beautiful, virgin bride, "without spot or blemish," (Ephesians 5:23-32 )

3. Here we have the story of an intimate relationship between two lovers. In the Song emotions are very important, motives are of prime concern, absence of guile, and purity of heart means everything.

4. Many treat it as Allegorical rather than Typological.

5. The Song of Solomon reflects the natural beauty, the flora and fauna of the Land of Israel, the royal courts and palace, military and wedding processions all replete with oriental imagery. Man's relationship with nature, with the rest of creation is woven into the story. “



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<sup>111</sup> <http://www.ldolphin.org/ssong.shtml>

## **“Song of Solomon Chapter 1 (New International Version)”<sup>112</sup>**

**1**(verse one) Solomon's Song of Songs.

**Beloved** <sup>[a]</sup>

**2** Let him kiss me with the kisses of his mouth— for your love is more delightful than wine.

**3** Pleasing is the fragrance of your perfumes; your name is like perfume poured out. No wonder the maidens love you!

**4** Take me away with you—let us hurry! Let the king bring me into his chambers.

**Friends**

We rejoice and delight in you <sup>[b]</sup>; we will praise your love more than wine.

**Beloved**

How right they are to adore you!

**5** Dark am I, yet lovely, O daughters of Jerusalem, dark like the tents of Kedar, like the tent curtains of Solomon. <sup>[c]</sup>

**6** Do not stare at me because I am dark, because I am darkened by the sun. My mother's sons were angry with me and made me take care of the vineyards; my own vineyard I have neglected.

**7** Tell me, you whom I love, where you graze your flock and where you rest your sheep at midday. Why should I be like a veiled woman beside the flocks of your friends?

**Friends**

**8** If you do not know, most beautiful of women, follow the tracks of the sheep and graze your young goats by the tents of the shepherds.

**Lover**

**9** I liken you, my darling, to a mare harnessed to one of the chariots of Pharaoh.

**10** Your cheeks are beautiful with earrings, your neck with strings of jewels.

**11** We will make you earrings of gold, studded with silver.

**Beloved**

**12** While the king was at his table, my perfume spread its fragrance.

**13** My lover is to me a sachet of myrrh resting between my breasts.

**14** My lover is to me a cluster of henna blossoms from the vineyards of En Gedi.

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<sup>112</sup> See at the end for permissions and information on the NIV

**Lover**

15 How beautiful you are, my darling! Oh, how beautiful! Your eyes are doves.

**Beloved**

16 How handsome you are, my lover! Oh, how charming! And our bed is verdant.

**Lover**

17 The beams of our house are cedars; our rafters are firs.

**Footnotes:**

- a. [Song of Solomon 1:1](#) Primarily on the basis of the gender of the Hebrew pronouns used, male and female speakers are indicated in the margins by the captions *Lover* and *Beloved* respectively. The words of others are marked *Friends*. In some instances the divisions and their captions are debatable.
- b. [Song of Solomon 1:4](#) The Hebrew is masculine singular.
- c. [Song of Solomon 1:5](#) Or *Salma*

## **Song of Solomon 2**

**Beloved** <sup>[a]</sup>

1 I am a rose <sup>[b]</sup> of Sharon, a lily of the valleys.

**Lover**

2 Like a lily among thorns is my darling among the maidens.

**Beloved**

3 Like an apple tree among the trees of the forest is my lover among the young men.  
I delight to sit in his shade, and his fruit is sweet to my taste.

4 He has taken me to the banquet hall, and his banner over me is love.

5 Strengthen me with raisins; refresh me with apples, for I am faint with love.

6 His left arm is under my head, and his right arm embraces me.

7 Daughters of Jerusalem, I charge you by the gazelles and by the does of the field:  
Do not arouse or awaken love until it so desires.

8 Listen! My lover! Look! Here he comes, leaping across the mountains, bounding over the hills.

**9** My lover is like a gazelle or a young stag. Look! There he stands behind our wall, gazing through the windows, peering through the lattice.

**10** My lover spoke and said to me, "Arise, my darling, my beautiful one, and come with me.

**11** See! The winter is past; the rains are over and gone.

**12** Flowers appear on the earth; the season of singing has come, the cooing of doves  
is heard in our land.

**13** The fig tree forms its early fruit; the blossoming vines spread their fragrance. Arise, come, my darling; my beautiful one, come with me."

### **Lover**

**14** My dove in the clefts of the rock, in the hiding places on the mountainside, show me your face, let me hear your voice; for your voice is sweet, and your face is lovely.

**15** Catch for us the foxes, the little foxes that ruin the vineyards, our vineyards that are in bloom.

### **Beloved**

**16** My lover is mine and I am his; he browses among the lilies.

**17** Until the day breaks and the shadows flee, turn, my lover, and be like a gazelle or like a young stag on the rugged hills. <sup>[c]</sup>

### **Footnotes:**

- a. [Song of Solomon 2:1](#) Or *Lover*
- b. [Song of Solomon 2:1](#) Possibly a member of the crocus family
- c. [Song of Solomon 2:17](#) Or *the hills of Bethel*

## **Song of Solomon 3**

**1** All night long on my bed I looked for the one my heart loves; I looked for him but did not find him.

**2** I will get up now and go about the city, through its streets and squares; I will search for the one my heart loves. So I looked for him but did not find him.

**3** The watchmen found me as they made their rounds in the city. "Have you seen the one my heart loves?"

**4** Scarcely had I passed them when I found the one my heart loves. I held him and would not let him go till I had brought him to my mother's house, to the room of the one who conceived me.

**5** Daughters of Jerusalem, I charge you by the gazelles and by the does of the field: Do not arouse or awaken love until it so desires.

**6** Who is this coming up from the desert like a column of smoke, perfumed with myrrh and incense made from all the spices of the merchant?

**7** Look! It is Solomon's carriage, escorted by sixty warriors, the noblest of Israel,

**8** all of them wearing the sword, all experienced in battle, each with his sword at his side, prepared for the terrors of the night.

**9** King Solomon made for himself the carriage; he made it of wood from Lebanon.

**10** Its posts he made of silver, its base of gold. Its seat was upholstered with purple, its interior lovingly inlaid by <sup>[a]</sup> the daughters of Jerusalem.

**11** Come out, you daughters of Zion, and look at King Solomon wearing the crown, the crown with which his mother crowned him on the day of his wedding, the day his heart rejoiced.

#### **Footnotes:**

a. [Song of Solomon 3:10](#) Or *its inlaid interior a gift of love / from*

## **Song of Solomon 4**

### **Lover**

**1** How beautiful you are, my darling! Oh, how beautiful! Your eyes behind your veil are doves. Your hair is like a flock of goats descending from Mount Gilead.

**2** Your teeth are like a flock of sheep just shorn, coming up from the washing. Each has its twin; not one of them is alone.

**3** Your lips are like a scarlet ribbon; your mouth is lovely. Your temples behind your veil are like the halves of a pomegranate.

**4** Your neck is like the tower of David, built with elegance <sup>[a]</sup>; on it hang a thousand shields, all of them shields of warriors.

- 5 Your two breasts are like two fawns, like twin fawns of a gazelle that browse among the lilies.
- 6 Until the day breaks and the shadows flee, I will go to the mountain of myrrh and to the hill of incense.
- 7 All beautiful you are, my darling; there is no flaw in you.
- 8 Come with me from Lebanon, my bride, come with me from Lebanon. Descend from the crest of Amana, from the top of Senir, the summit of Hermon, from the lions' dens and the mountain haunts of the leopards.
- 9 You have stolen my heart, my sister, my bride; you have stolen my heart with one glance of your eyes, with one jewel of your necklace.
- 10 How delightful is your love, my sister, my bride! How much more pleasing is your love than wine, and the fragrance of your perfume than any spice!
- 11 Your lips drop sweetness as the honeycomb, my bride; milk and honey are under your tongue. The fragrance of your garments is like that of Lebanon.
- 12 You are a garden locked up, my sister, my bride; you are a spring enclosed, a sealed fountain.
- 13 Your plants are an orchard of pomegranates with choice fruits, with henna and nard,
- 14 nard and saffron, calamus and cinnamon, with every kind of incense tree, with myrrh and aloes and all the finest spices.
- 15 You are <sup>[b]</sup> a garden fountain, a well of flowing water streaming down from Lebanon.

### **Beloved**

- 16 Awake, north wind, and come, south wind! Blow on my garden that its fragrance may spread abroad. Let my lover come into his garden and taste its choice fruits.

### **Footnotes:**

- a. [Song of Solomon 4:4](#) The meaning of the Hebrew for this word is uncertain.
- b. [Song of Solomon 4:15](#) Or *I am* (spoken by the *Beloved* )



## **Song of Solomon 5**

### **Lover**

**1** I have come into my garden, my sister, my bride; I have gathered my myrrh with my spice. I have eaten my honeycomb and my honey; I have drunk my wine and my milk.

### **Friends**

Eat, O friends, and drink; drink your fill, O lovers.

### **Beloved**

**2** I slept but my heart was awake. Listen! My lover is knocking: "Open to me, my sister, my darling, my dove, my flawless one. My head is drenched with dew, my hair with the dampness of the night."

**3** I have taken off my robe— must I put it on again? I have washed my feet—must I soil them again?

**4** My lover thrust his hand through the latch-opening; my heart began to pound for him.

**5** I arose to open for my lover, and my hands dripped with myrrh, my fingers with flowing myrrh, on the handles of the lock.

**6** I opened for my lover, but my lover had left; he was gone. My heart sank at his departure. <sup>[a]</sup> I looked for him but did not find him. I called him but he did not answer.

**7** The watchmen found me as they made their rounds in the city. They beat me, they bruised me; they took away my cloak, those watchmen of the walls!

**8** O daughters of Jerusalem, I charge you— if you find my lover, what will you tell him? Tell him I am faint with love.

### **Friends**

**9** How is your beloved better than others, most beautiful of women? How is your beloved better than others, that you charge us so?

### **Beloved**

**10** My lover is radiant and ruddy, outstanding among ten thousand.

**11** His head is purest gold; his hair is wavy and black as a raven.

**12** His eyes are like doves by the water streams, washed in milk, mounted like jewels.

**13** His cheeks are like beds of spice yielding perfume. His lips are like lilies dripping with myrrh.

**14** His arms are rods of gold set with chrysolite. His body is like polished ivory decorated with sapphires. <sup>[b]</sup>

**15** His legs are pillars of marble set on bases of pure gold. His appearance is like Lebanon, choice as its cedars.

**16** His mouth is sweetness itself; he is altogether lovely. This is my lover, this is my friend, O daughters of Jerusalem.

#### **Footnotes:**

- a. [Song of Solomon 5:6](#) Or *heart had gone out to him when he spoke*
- b. [Song of Solomon 5:14](#) Or *lapis lazuli*

## **Song of Solomon 6**

### **Friends**

**1** Where has your lover gone, most beautiful of women? Which way did your lover turn, that we may look for him with you?

### **Beloved**

**2** My lover has gone down to his garden, to the beds of spices, to browse in the gardens and to gather lilies.

**3** I am my lover's and my lover is mine; he browses among the lilies.

### **Lover**

**4** You are beautiful, my darling, as Tirzah, lovely as Jerusalem, majestic as troops with banners.

**5** Turn your eyes from me; they overwhelm me. Your hair is like a flock of goats descending from Gilead.

**6** Your teeth are like a flock of sheep coming up from the washing. Each has its twin, not one of them is alone.

**7** Your temples behind your veil are like the halves of a pomegranate.

**8** Sixty queens there may be, and eighty concubines and virgins beyond number;

**9** but my dove, my perfect one, is unique, the only daughter of her mother, the favorite of the one who bore her. The maidens saw her and called her blessed; the queens and concubines praised her.

**Friends**

**10** Who is this that appears like the dawn, fair as the moon, bright as the sun, majestic as the stars in procession?

**Lover**

**11** I went down to the grove of nut trees to look at the new growth in the valley, to see if the vines had budded or the pomegranates were in bloom.

**12** Before I realized it, my desire set me among the royal chariots of my people. <sup>[a]</sup>

**Friends**

**13** Come back, come back, O Shulammite; come back, come back, that we may gaze on you!

**Lover**

Why would you gaze on the Shulammite as on the dance of Mahanaim?

**Footnotes:**

- a. [Song of Solomon 6:12](#) Or *among the chariots of Amminadab* ; or *among the chariots of the people of the prince*

## **Song of Solomon 7**

**1** How beautiful your sandaled feet, O prince's daughter! Your graceful legs are like jewels, the work of a craftsman's hands.

**2** Your navel is a rounded goblet that never lacks blended wine. Your waist is a mound of wheat encircled by lilies.

**3** Your breasts are like two fawns, twins of a gazelle.

**4** Your neck is like an ivory tower. Your eyes are the pools of Heshbon by the gate of Bath Rabbim. Your nose is like the tower of Lebanon looking toward Damascus.

**5** Your head crowns you like Mount Carmel. Your hair is like royal tapestry; the king is held captive by its tresses.

**6** How beautiful you are and how pleasing, O love, with your delights!

**7** Your stature is like that of the palm, and your breasts like clusters of fruit.

**8** I said, "I will climb the palm tree; I will take hold of its fruit." May your breasts be like the clusters of the vine, the fragrance of your breath like apples,  
**9** and your mouth like the best wine.

### **Beloved**

May the wine go straight to my lover, flowing gently over lips and teeth. <sup>[a]</sup>

**10** I belong to my lover, and his desire is for me.

**11** Come, my lover, let us go to the countryside, let us spend the night in the villages.  
<sup>[b]</sup>

**12** Let us go early to the vineyards to see if the vines have budded, if their blossoms have opened, and if the pomegranates are in bloom— there I will give you my love.

**13** The mandrakes send out their fragrance, and at our door is every delicacy, both new and old, that I have stored up for you, my lover.

### **Footnotes:**

- a. [Song of Solomon 7:9](#) Septuagint, Aquila, Vulgate and Syriac; Hebrew *lips of sleepers*
- b. [Song of Solomon 7:11](#) Or *henna bushes*

## **Song of Solomon 8**

**1** If only you were to me like a brother, who was nursed at my mother's breasts! Then, if I found you outside, I would kiss you, and no one would despise me.

**2** I would lead you and bring you to my mother's house— she who has taught me. I would give you spiced wine to drink, the nectar of my pomegranates.

**3** His left arm is under my head and his right arm embraces me.

**4** Daughters of Jerusalem, I charge you: Do not arouse or awaken love until it so desires.

### **Friends**

**5** Who is this coming up from the desert leaning on her lover?

### **Beloved**

Under the apple tree I roused you; there your mother conceived you, there she who as in labor gave you birth.

**6** Place me like a seal over your heart, like a seal on your arm; for love is as strong as death, its jealousy <sup>[a]</sup> unyielding as the grave. <sup>[b]</sup> It burns like blazing fire, like a mighty flame. <sup>[c]</sup>

**7** Many waters cannot quench love; rivers cannot wash it away. If one were to give all the wealth of his house for love, it <sup>[d]</sup> would be utterly scorned.

### **Friends**

**8** We have a young sister, and her breasts are not yet grown. What shall we do for our sister for the day she is spoken for?

**9** If she is a wall, we will build towers of silver on her. If she is a door, we will enclose her with panels of cedar.

### **Beloved**

**10** I am a wall, and my breasts are like towers. Thus I have become in his eyes like one bringing contentment.

**11** Solomon had a vineyard in Baal Hamon; he let out his vineyard to tenants. Each was to bring for its fruit a thousand shekels <sup>[e]</sup> of silver.

**12** But my own vineyard is mine to give; the thousand shekels are for you, O Solomon, and two hundred <sup>[f]</sup> are for those who tend its fruit.

### **Lover**

**13** You who dwell in the gardens with friends in attendance, let me hear your voice!

### **Beloved**

**14** Come away, my lover, and be like a gazelle or like a young stag on the spice-laden mountains.

### **Footnotes:**

- a. [Song of Solomon 8:6](#) Or *ardor*
- b. [Song of Solomon 8:6](#) Hebrew *Sheol*
- c. [Song of Solomon 8:6](#) Or / *like the very flame of the LORD*
- d. [Song of Solomon 8:7](#) Or *he*
- e. [Song of Solomon 8:11](#) That is, about 25 pounds (about 11.5 kilograms also in verse 12)
- f. [Song of Solomon 8:12](#) That is, about 5 pounds (about 2.3 kilograms) “

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